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PORCELAIN OF DIFFERENT DYNASTIES

CHINESE PORCELAIN

SIXTEENTH-CENTURY COLOURED ILLUSTRATIONS
WITH CHINESE MS. TEXT

BY

HSIANG YUAN-P'IEN

TRANSLATED AND ANNOTATED

BY

STEPHEN W. BUSHELL, C.M.G., M.D.

LATE PHYSICIAN TO H.M. LEGATION, PEKING

EIGHTY-THREE COLOURED PLATES

OXFORD
AT THE CLARENDON PRESS
1908

Bequest of
Alice Cheney Baltzell

HENRY FROWDE, M.A.
PUBLISHER TO THE UNIVERSITY OF OXFORD
LONDON, EDINBURGH
NEW YORK AND TORONTO

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In the romanization of Chinese characters Sir Thomas Wade's scheme of orthography has been followed here. It is the system of transliteration which has been adopted by Professor Giles in his large *Chinese Dictionary*, and by Mr. Goodrich in his invaluable *Pocket Dictionary and Peking Syllabary*, and it is now very generally accepted by Chinese scholars.

The consonants are generally to be pronounced as in English, with the exception of *j*, which is nearly the French *j* in *jaune*, the English *s* in *fusion* or *z* in *brazier*. The initials *ch*, *k*, *p*, *t*, *ts*, *tz*, are either unaspirated or aspirated. When aspirated, the aspirate which intervenes between them and the vowel following is indicated by an apostrophe in preference to an *h*, lest the English reader should pronounce *ph* as in *triumph*, *th* as in *month*, and so on. To pronounce *ch'a*, drop the italicized letters in *much-harm*, for *t'a*, drop the italics in *hit-hard*. The initial *hs*, where a slight aspirant precedes and modifies the sibilant, is a peculiar sound of the Peking mandarin dialect which can only be acquired by practice.

The vowels and diphthongs are to be pronounced as in Italian, in accordance with the following table.

Vowel Symbols.	Webster's System.	English Value.
a	*ä*	*a* as in *father*.
e	*ĕ*	*e* as in *yet*.
ê	*ē*	*e* as in *fern*.
i	*ï-ē*	*i* as in *marine*.
ih	*ĭ*	*i* as in *pin*.
o	*ô*	*o* as in *lord*.
u	*u̇*	*u* as in *prune*.
ü		*ü* as in German *München*.
ŭ	*ĭ* or *ŭ*	between *i* in *bit* and *u* in *shut*.

The last vowel sound *ŭ*, which only occurs with the initials *ss*, *tz*, *tz'*, has no equivalent in English. In the diphthongal sounds each of the vowels should be separately pronounced in the Italian fashion ; thus, *ai*, nearly our *aye*, is better represented by the Italian *ái*, in *hái*, *amái* ; *ia*, by the Italian *ia* in *piazza* ; *ie* is pronounced as in the Italian *siesta*, *niente*, &c. In speaking, the words of the limited vocabulary of about five hundred monosyllabic sounds are differentiated into four tones, or musical intonations, but these may be disregarded in writing, although all-important colloquially.

INTRODUCTION

The illustrated manuscript catalogue reproduced in the following pages, the work of a celebrated Chinese connoisseur of the sixteenth century of our era, came into my possession more than twenty years ago. The original, bound in the ordinary Chinese fashion in four volumes between rosewood boards, was shown at the time to the Peking Oriental Society, and excited much interest. It was described in a paper read before the Society,[1] and subsequently prepared for publication and brought to England for the purpose. But the valuable Chinese album, together with my own poor notes on the subject, was burned up in the disastrous fire at Whiteley's Repository in 1887. It only remains for me to state, in a few words, how, by a happy chance, the loss has not been altogether irretrievable.

The album, before it was brought to my notice, had been taken to His Excellency M. von Brandt, a well-known authority on Far Eastern subjects, who was then German Minister at Peking. Recognizing its importance as a document in the history of Chinese ceramic art, Herr von Brandt, although he declined to buy it outright, commissioned a Chinese artist named Li Têng-yuan to make a careful copy of it. The said Chinese artist, a protégé of the Lazarist Fathers at Peking, made at the same time a duplicate copy for his own use, with illustrations and text complete, and has since, doubtless, executed many another for European and American collectors, as well as for his native clientèle. I was fortunate in being able to secure from him the present copy on my return to Peking, which was executed, as the artist notes in the preface (p. 34), in the 15th year (A.D. 1888) of the reigning emperor Kuang Hsü. My friend Captain F. Brinkley must also have acquired a copy from the same source, to supply eleven of the coloured illustrations to his learned disquisition on the 'keramic art of China'.[2] Our clever and versatile Chinese artist is the author, as well, of most of the quaint illustrations in Monseigneur A. Favier's attractive work on Peking,[3] several of which he has evidently culled, although unacknowledged, from the old porcelain album.

I have learned so much myself from the water-colour pictures of the old artist Hsiang Yuan-p'ien, and from his current descriptions of the pieces figured by him in

[1] 'Chinese Porcelain before the Present Dynasty,' by S. W. Bushell, M.D. (Extract from the *Journal of the Peking Oriental Society*). Peking, Pei-t'ang Press, 1886.

[2] *Japan and China*, in 12 volumes. London, 1903–4 (vol. ix).

[3] *Péking, Histoire et Description*, par Alph. Favier. Péking, Imprimerie des Lazaristes au Pé-t'ang, 1897.

his book, that I am convinced that no apology is needed for introducing the worthy virtuoso to a wider circle of admirers. His soft colours were faded, it is true, but their restoration has been materially aided by many details in the descriptive passages, although these occasionally strike one as almost too enthusiastic in their tone. Some of the tones, at first sight, may shock one's preconceived notions, but further research has generally established their high probability, until there seems no room left for cavil. The many requests that I have received, in print and in writing, to fulfil an old promise to publish the work in its entirety, embolden me to hope for a favourable reception. To the courteous writer of one, Mr. C. F. Bell, of the Ashmolean Museum, I am very much indebted for securing its appearance under such favourable auspices from the Clarendon Press.

The album, in four volumes, was brought to me in Peking by a curio dealer from the library of the palace of the hereditary Princes of Yi. This palace was famous for its collections of ancient bronzes and porcelain, which were being dispersed at the time, as the fortune of the family was at a low ebb, and they were also the source of the peach-bloom and crushed-strawberry vases which created such a *furore* in the United States about this time.[1] The founder of this hereditary line of princes was Yun-hsiang, the thirteenth son of the emperor K'ang Hsi, who was born in 1686, and died in the eighth year, 1730, of the reign of his brother Yung Chêng. T'ang Ying, the celebrated director of the imperial potteries at Ching-tê-chên, refers to this prince as having personally conveyed to himself the emperor's commands before he (T'ang Ying) started to take up the duties of his new post in the year 1723,[2] so that we may gather that the prince took a personal interest in the development of the ceramic art. After Yun-hsiang's death the hereditary rank of imperial prince (Ch'in Wang) was conferred upon his descendants, a unique honour, as it is the rule in China for each succeeding generation of the imperial blood to descend one step in the scale of nobility till they become commoners, except for the privilege of wearing yellow girdles. His lineal descendant in the fifth generation was the notorious Prince of Yi named Tsai Yuan, to whom the empress-regent sent a silken cord in 1861, so that he might expiate by his suicide his mismanagement of the Anglo-French war with China. As an additional punishment his sons were passed over and the princedom was conferred upon a distant scion of the house, in consideration of the services of his ancestors. The new prince is reported to have taken to dissipated ways since he grew up, and to have squandered the ancestral treasures and collections under his control.

But it is time to proceed to a short analysis of the contents of the album. The title is *Li tai ming tz'ŭ t'u p'u* (*Illustrated Description of Celebrated Porcelain of Different*

[1] Cf. *Catalogue of the Art Collection formed by the late Mrs. Mary J. Morgan*, New York, 1886.

[2] Cf. *Chiang-hsi t'ung chih*, the official topography of the province of Kiangsi, book cxiii, fol. 10.

Dynasties). It contains altogether figures of eighty-three pieces selected by the author, as he tells us, from his own collection, and from the collections of his friends, to illustrate the various ceramic productions of China that were most highly appreciated at the time he wrote, which was more than three hundred years ago. The eighty-three pieces, classified by him in order according to the use they were intended to serve, are somewhat arbitrarily arranged in ten sections, each section being provided with a table of contents, containing the several headings attached to the individual pieces. The figures, drawn generally of the exact size of the original, unless it be stated otherwise in the description, were all coloured by hand in the characteristically soft water-colours of the period. The author Hsiang Yuan-p'ien indeed was an artist as well as a writer. His name appears in the imperial cyclopaedia of celebrated calligraphists and painters,[1] under both categories. A short biography in Book XLIII, fol. 27, 28, says: 'Hsiang Yuan-p'ien, styled Tzŭ-ching, a native of Tsui-li (an ancient name of Chia-ho, now Chia-hsing-fu, in the province of Chekiang), was fond of collecting rubbings from ancient inscriptions on stone and metal, as well as paintings of famous artists.' His literary title was *Mo lin chü shih*, i. e. 'retired scholar of Mo-lin.' In Book LVII, fol. 8, of the cyclopaedia, his name is given again among the artists of the Ming dynasty, and he is characterized as a clever painter of landscapes with old trees, as well as of the flowering plum and of orchids. He flourished in the second half of the sixteenth century of our era, and he is often referred to in appreciative terms by contemporary scholars writing on art subjects. A certificate written by his nephew Hsiang Tê-yü on one of his pictures is dated the first day of the eighth moon of the cyclical year *kuei ssŭ*, in the reign of Wan Li, which is A. D. 1593. A second laudatory certificate on another of his pictures is quoted in the cyclopaedia (Book LXXXVII) as written by the celebrated artist Tung Ch'i-ch'ang[2] (A. D. 1555–1631), who poses as a friend and contemporary of Hsiang Shêng-mu, also an artist of repute, who was a grandson of the author of our catalogue.

In the great bibliographical cyclopaedia of Ch'ien Lung,[3] Hsiang Yuan-p'ien is referred to as 'the most extensive collector of manuscripts and pictures of his time', and it is added that 'even in the present day art critics rely on his favourite seal of Mo-lin to distinguish between the true and false'. The seal is appended to the preface in our catalogue in the form *Mo lin shan jên*, i. e. 'A dweller in the hills at Mo-lin.' The same seal,[4] by the way, is to be found on the famous picture of the fourth-century artist Ku K'ai-chih, now in the British Museum, which

[1] *Ch'in ting P'ei wên chai Shu hua p'u*, published in 100 books by an imperial commission in 1708. For Chinese title and other particulars, see Bushell's *Oriental Ceramic Art* (p. 647).

[2] Cf. Prof. Giles's *Chinese Biographical Dictionary*, p. 790.

[3] *Ch'in ting ssŭ k'u ch'üan shu tsung mu*, Book CXIII, fol. 9.

[4] Illustrated in the Victoria and Albert Museum *Handbook of Chinese Art*, by S. W. Bushell (Vol. ii, Fig. 125).

has been so well described by Mr. Laurence Binyon in the *Burlington Magazine*, January, 1904. There is another supposed relic of our author in the Franks Collection at the British Museum, which is described [1] as a flask-shaped bottle, with two handles, $3\frac{1}{4}$ in. high, of Chinese porcelain, coarsely painted in blue; on each face a branch of peach. It has a carved stand, and is contained in a case of hard wood lined with silk; on the lid of the box is engraved in fine characters, *Hsüan tz'ŭ pao yueh p'ing*:—'Precious moon-shaped vase of Hsüan-tê (1426–35) porcelain,' followed by a cutting of the name *Tzŭ-ching*, which, as we have seen above, is Hsiang Yuan-p'ien's peculiar title, or *hao*. It is especially interesting to find it here, attesting the date of what purports to be a specimen of early Ming blue and white porcelain.

Hsiang Yuan-p'ien was a native of Chia-hsing-fu, a rich and ancient city, situated on the banks of the Grand Canal, about midway between Suchou and Hangchou. The latter are represented in a well-known popular rhyme as two paragon cities:—

Shang yu t'ien t'ang
Hsia yu Su Hang.
'Su and Hang, so rich and fair,
May well with Paradise compare.'

The beauties of Hangchou are celebrated by Marco Polo, under the name of Kingsai, it having been the 'imperial capital' of the latter days of the Sung, and it must have been full of the relics of that dynasty. The Chinese author visited, besides, Nanking, the capital of the early Ming dynasty, and Peking, the imperial capital of his own day, and he figures pieces from important collections in both of these cities.

The book opens with a short preface (*hsü*) signed by Hsiang Yuan-p'ien, styled Tzŭ-ching, of Chia-ho (Chia-hsing-fu), and sealed in vermilion ink with two of his seals inscribed in archaic script. The preface begins with a succinct, but masterly, sketch of the history of the ceramic craft in China, passing rapidly over the earlier times, because he knows of no actual specimens of the art that can be certainly referred to them. Chinese critics define porcelain, which they call *tz'ŭ*, as a hard, compact, fine-grained pottery (*t'ao*), and distinguish it by the clear resonant note which it gives out on percussion, and by the test that it cannot be scratched with a knife. They do not lay so much stress as we do on the whiteness of the paste, nor on its perfect translucency. Porcelain was certainly invented in China. The place of its invention was probably Ching-tê-chên, at which place we are told in the annals of its parent city, Fou-liang-hsien, mines of white kaolinic clay have been worked since the Han dynasty, which reigned from B. C. 202 to A. D. 220.

[1] *Catalogue of Oriental Porcelain and Pottery*, by A. W. Franks (No. 746).

The word *tz'ŭ* first came into use during the Han dynasty, and Mr. Hippisley[1] plausibly takes this coining of a new word to designate the production of that age to be a strong argument in favour of the early date. But others, more sceptical, ask to handle actual pieces of translucent body that can be certainly referred to the period. The Chinese themselves confess that before the beginning of the T'ang dynasty, early in the seventh century of our era, there are no criteria at hand to form an opinion. The official annals of Fou-liang referred to above record that at this time T'ao Yü, a native of Hsin-p'ing (an old name of Fou-liang), carried his porcelain as far as the capital of the empire (now Si-an-fu), and offered it to the emperor under the name of 'imitation jade ware'. The same book records that in the fourth year of the said reign (A. D. 621) an imperial decree was issued ordering the potters of Hsin-p'ing to make a supply of porcelain utensils for the use of the court.

The ceramic ware produced at this time is described to have been of finely levigated paste, thin in body, translucent and brilliant as white jade. Its contemporary name of 'imitation jade' is enough, almost, to prove that it must have been really porcelain, taken into consideration with the fact that it was fabricated in the very district that has always produced the finest porcelain up to the present day. The Chinese descriptions, moreover, are remarkably confirmed by an Arab traveller, Soleyman by name, who wrote an account of his journey to China in the middle of the ninth century, in which the first mention of porcelain outside China occurs. He says: 'They have in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made of clay.'[2]

But we have, unfortunately, no example of the white jade-like porcelain ware of the T'ang dynasty illustrated in our series. Nor have we a specimen of the Ch'ai Yao, the azure-tinted production of the house of Ch'ai, a short-lived dynasty which reigned at K'ai-fêng-fu in the province of Honan from A. D. 951 to 960, and which, as we are told in the preface, was the first to become renowned for its ceramic ware. The sovereign of this line who was canonized as Shih Tsung (954–9), is said to have written on the porcelain indent, when it was submitted for his approval: 'Let it be blue as the sky, clear as a mirror, thin as paper, resonant as jade.' The *Ch'ai Yao* was the precursor of the early *Kuan Yao* of the Sung dynasty, which was made in the same city at an imperial manufactory founded in the beginning of the twelfth century of our era, the finest variety of which was azure-tinted, of *clair-de-lune* tone, derived from the diffusion of the native cobaltiferous mineral in a pellucid glaze. The author declares that even

[1] *Catalogue of the Hippisley Collection of Chinese Porcelains*, by A. E. Hippisley. Report of National Museum, 1888, Washington.

[2] *Relation des Voyages faits par les Arabes et les Persans dans l'Inde et à la Chine dans le IX^e siècle de l'ère chrétienne*, par M. Reinaud, membre de l'Institut, Paris, 1845.

a sherd of this renowned ware was as rare as a phantom in his own time. Some of his contemporaries, however, describe pieces of dazzling lustre cut into a ring for the girdle, or mounted with gold like a jewel for the cap. The author of the *Ch'ing pi ts'ang*, a book on art published in 1595, for instance, writes: 'I have seen a fragment of *Ch'ai Yao* shaped into a ring to fasten the girdle, the azure tint and brilliant sheen of which corresponded with the description, as given above, but it differed in being thick.'

The azure-tinted *Ch'ai Yao* was not the first coloured ware made in China. During the preceding T'ang dynasty which ruled over the whole of China from A. D. 618 to 906, arts and letters flourished exceedingly, and there is abundant reference to porcelain in the voluminous literature of the period, which has been described as a protracted Augustan age. It was at this time, as hinted in our artist's preface, that the ceramic art became really industrial. The most exact references are to be found in the books on tea and the elaborate tea-drinking ceremonial of the time, such as the *Ch'a Ching*, a classical work written by Lu Yü in the eighth century of our era, which classifies tea-drinkers' bowls according to the effect of the colour of their glaze in enhancing the tint of the infusion. The bowls most highly esteemed were the blue bowls of Yueh-chou, the modern Shao-hsing-fu, in the province of Chekiang; and the white bowls of Hsing-chou, now Shun-tê-fu, in the province of Chihli, where porcelain is still produced in the present day. They both rang with a clear musical note, and are said to have been used by musicians of the period, in sets of ten, to make chimes, being struck on the rims with little rods of ebony. The yellow bowls of Shou-chou in Anhui province, and the brown bowls of Ch'ang-nan in Kiangsi were declared to be not so suitable for tea. The productions of this last factory, which was destined to become, under its later name of Ching-tê-chên, the metropolis of the ceramic art in China, were not, at the same time neglected for other purposes, as the biography of Chu Sui in the historical annals records the zeal he showed, when superintendent of Hsin-p'ing, in obeying a decree, issued in 707, ordering sacrificial vessels to be made for the imperial tombs.

The *Yueh Yao* was blue, and it owed its colour to cobalt. Shao-hsing-fu is still the source of the best cobaltiferous mineral known in China, and it is found in several hills in this prefecture in the form of irregular greenish-brown concretions, hollow inside. Blue was, in fact, already becoming the beau-ideal of these early potters, who sought to reproduce the intense depth of the sky in the rifts between the clouds after rain. Their result was a monochrome glaze of celadon tone, the more excellent in proportion as its colour partook less of green and more of blue, as it was seldom without a *nuance* of green. The raw colouring material being a complex mineral, containing, in addition to cobalt, oxides of iron, copper, nickel and manganese, the shade would vary according to the proportions, of these last ingredients, the iron giving a greenish shade, the nickel a greyish,

the copper and manganese reddish or purplish tones. The ceramic colour was known to the poets of the time as 'blue of the distant hills', which suggests a touch of purple. Under the Wu-Yueh, one of the ephemeral dynasties which succeeded the T'ang, it was called *pi sê*, 'the prohibited colour,' because it was then reserved for the sovereign.

But literature is an uncertain ground for the definition of shades of colour, and it is time to turn to the album again. The objects illustrated here are generally arranged in classes, as we saw above, according to the purpose for which they were intended to be used. In this connexion the series comprises :—

Sacrificial Vessels and Censers for incense.

Ink Palettes, Brush Rests, Water Pots, and Vases for the library.

Vases of varied form adapted for holding flowers, divining-rods, &c.

Jars and Libation Cups for sacrificial wine.

Wine Ewers and little Cups, Teapots and Teacups, Rice Bowls, Dishes, and Saucers for ordinary use.

Wine Receptacles for convivial parties and Bowls for washing artists' brushes.

Rouge Pots and Perfume Boxes for the toilet.

A Pagoda, enshrining a jade image of Buddha and a jade jar containing sacred relics from India, presented by the empress to the Porcelain Tower Temple at Nanking.

Oil Lamps and Pricket Candlesticks of elaborate design.

The eighty-three objects figured are usually referred to their respective dates, and traced to their several potteries or places of production. For the purposes of discussion it will be convenient to rearrange the series according to the dates and localities of the pieces, and to make a few notes under the heading of the several potteries represented in the collection.

It will be found on analysis that forty-two of the pieces are attributed to the Sung dynasty, A. D. 960–1279, one only to the Yuan dynasty, A. D. 1280–1367, and the remaining forty to the Ming dynasty, which began to reign in the year 1368 of our era. Of the Ming emperors five reigns are represented: Yung-lo (1403–24) by one piece, Hsüan-tê (1426–35) by twenty pieces, Ch'êng-hua (1465–87) by eleven pieces, Hung-chih (1488–1505) by four pieces, and Chêng-tê (1506–21) by four pieces. Two of the pieces representing the last reign are teapots of red and buff 'boccaro' stoneware from the potteries of Yi-hsing, in the province of Kiangsu, which were founded during this reign by Kung Ch'un: all the rest of the Ming pieces come apparently from the celebrated imperial manufactory at Ching-tê-chên, in the province of Kiangsi. The Yuan dynasty piece, which is engraved under the white glaze with the mark *Shu fu*, 'imperial palace,' is also no doubt a production of Ching-tê-chên.

The forty-two pieces referred to the Sung dynasty represent seven of the most important of the several fabrics famous at the time, and comprise: three pieces of

Ju Yao, 'Ju-chou ware'; twelve pieces of *Ting Yao*, 'Ting-chou ware,' including examples of every glaze, white, purple, and black; ten pieces of *Kuan Yao*, 'Imperial ware'; one of *Ko Yao*, and eleven of the ordinary *Lung-ch'üan Yao*, from Lung-ch'üan-hsien; one of *Tung Ch'ing Yao*, from the eastern capital of K'ai-fêng-fu; and four pieces of *Chün Yao*, 'Chün-chou ware.'

The following Table gives a list of the Sung dynasty pieces arranged in their several classes:—

SUNG DYNASTY.

JU YAO	Figs. 19, 22, 34.
TING YAO	*White.* Figs. 1, 4, 28, 33, 57, 82. *Purple.* Figs. 3, 14, 18, 24, 51. *Black.* Fig. 35.
KUAN YAO	Figs. 2, 5, 8, 13, 15, 17, 47, 50, 53, 74.
KO YAO	Fig. 11.
LUNG-CH'ÜAN YAO . .	Figs. 12, 16, 23, 25, 26, 27, 29, 32, 36, 68, 79.
TUNG CH'ING YAO . .	Fig. 71.
CHÜN YAO	Figs. 20, 30, 41, 78.

JU YAO.

The *Ju Yao* of the Sung dynasty was made at Ju-chou, the modern Ju-chou-fu, in the province of Honan. It is not the earliest of the Sung wares, but is deservedly placed at the head of the list on account of its finished technique and the beauty of its glaze. The porcelain required for the palace was at first obtained from Ting-chou, but the *Ting Yao*, we are told, was found to be so fragile that supplies for the use of the court were ultimately ordered from Ju-chou. The *Ju Yao* is said to have carried on the traditions of the celebrated *Ch'ai Yao* of the preceding dynasty, which the emperor, as we have seen above, ordered to be made of the colour of the clear sky in the intervals between the clouds after rain, and which was made in the same province of Honan.

The paste of the *Ju Yao* is described to have been fine, dense, and extremely hard, but its chief merits lay in its glaze, which was so soft and lustrous that connoisseurs compared it to congealed lard. It was often laid on so thickly as to run down in rich masses and stop in a curved wavy line before reaching the foot of the piece. The glaze was either crackled or plain in texture, and the latter was preferred if its colour was pure and uniform. The two beautiful vases of ancient bronze design illustrated in our catalogue (Figs. 19, 22) have both a plain uncrackled glaze, the colour of which is described by the artist as that of the *Vitex incisa*, the 'sky-blue flower' of the Chinese, a flowering shrub which is common upon the hillsides in summer throughout central and northern China. It is the *yueh pai*, literally 'moon white' of the Chinese silk-dyer, which we know in ceramic parlance

as *clair de lune*, and this is the name technically given to the tint of the *Ju Yu*, or 'Ju Glaze', of the modern reproductions of the ancient colour. The third piece, the curious duck-shaped wine-vessel illustrated in Fig. 34, is a specimen of crackled *Ju Yao*, the lustrous glaze of pale purplish blue tone being reticulated with a coarse network of lines like a piece of starred ice.

Some small pieces of Ju-chou ware of the Sung dynasty were sent down in the reign of Yung Chêng (1723–35) to the imperial potteries of Ching-tê-chên to have the old glazes reproduced.[1] They included a cat's food-basin, and a dish for washing brushes moulded in the form of a man's face, both of uncrackled sky-blue glaze; and a bowl of similar colour, which had its glaze finely crackled with the minute network known technically as fish-roe crackle, the *truitée* glaze of the French ceramic writers.

Ting Yao.

Ting Yao is the name applied to the porcelain fabricated during the Sung dynasty at Ting-chou in the province of Chihli, a district known from early times for its rich deposits of kaolin, the porcelain clay of the Chinese. The white porcelain from these potteries, with its delicate resonant body invested with a soft-looking fluent glaze of ivory-white tone, is more common in collections than any other of the Sung wares. The bowls and dishes were often fired bottom upwards, and the rims, left unglazed, were afterwards mounted with copper collars to preserve them from injury. Some are perfectly plain, clothed in the characteristically soft white of ivory or creamy tone, the glaze perhaps collecting in tear-drops outside; others have been engraved at the point under the glaze with ornamental patterns; a third class has been 'pressed' inside with intricate and elaborate designs in more or less pronounced relief, the principal decorative motives being scrolls of the tree paeony and lily flowers with flying phoenixes.

The original or 'Northern Ting' (*Pei Ting*) ware lasted up to the year 1127, when the Sung emperors were driven south by the Tartars, the best specimens dating from the periods Chêng-ho (1111–17) and Hsüan-ho (1119-25). After the crossing to the south, as it is always called, the *Nan Ting*, or 'Southern Ting' ware was made at Nan-ch'ang, in the province of Kiangsi; next we have the *Hsin Ting*, or 'New Ting' vases of elegant shape with contracted waists made in the Yuan dynasty (1280–1367) by P'êng Chün-pao,[2] a worker in gold; and finally the *Chia Ting* or 'False Ting' censers of Chou Tan-ch'uan, the clever potter of the reign of Wan-li (1573–1619), who imposed on the connoisseurs of his time by his marvellous reproductions of the four-footed incense-burner of Wên Wang, one of which forms the first illustration in our album. He worked also at Ching-tê-chên,

[1] Cf. Bushell's *Oriental Ceramic Art* (p. 369).

[2] His story is well told by Julien in his *Porcelaine Chinoise* on p. xxxiii of his *Préface du traducteur*.

and reproductions of the old *Ting Yao* are still made there, which must not be confounded with the older varieties.

The *Ting Yao* of the Sung dynasty is divided into three classes, white, purple, and black, according to the colour of the glaze, the body of the porcelain being always white. All the three classes are well represented in our series. The white pieces are remarkable for the fine modelling of the forms and for the intricate finish of the workmanship, especially, for instance, the sacrificial vessel of bronze design illustrated in Fig. 1, the elephant-shaped wine-jar in Fig. 3, and the pricket candlestick with phoenix and lotus details in Fig. 82. The glaze in the finest pieces is compared by the artist in his description to the purest white jade of mutton-fat grain, which has always been the ideal of the Chinese potter.

The purple variety is represented by five specimens, the most important of which are those in Figs. 3, 18, and 51. The colour of the glaze is likened by the artist to the tint of ripe purple grapes, and, again, to the rind of the aubergine fruit. It was obtained no doubt from the cobaltiferous manganese mineral which has always been the sheet-anchor of the Chinese potter. The older Chinese poets sing of red Ting-chou wine-cups like carved red agate or carnelian, but we have nothing of this kind now before us.

Of black *Ting Yao* there is only one example, which is exhibited in Fig. 35. Its rarity may be inferred from the artist's description that he has seen over a hundred pieces of the white variety, some tens of the purple, but only this one specimen of the black. It is a duck-headed bottle, in which the black only extends over the head and neck, while the body of the vase remains white, and is truly, as the artist wittily remarks, a *rara avis* among wine-bottles. Some tea-drinkers of the Sung dynasty refer to 'hare's-fur cups' of Ting-chou porcelain, as being the most highly appreciated of any at the time, and describe them as invested with a rich lustrous coat of dappled grey, which revealed the very faintest trace of the powdered tea inside before it disappeared altogether in the last competitive watering. In this peculiar quality their only rivals were the 'partridge cups' of the Fuchien potteries, which were of lustrous black shot with purple, dappled with green and silvery lines and flecks, like the plumage of the *Perdrix cinerea*.

Kuan Yao.

The *Kuan Yao* was so called because it was the 'imperial ware' of the Sung dynasty, *kuan* meaning 'official', or 'imperial', and the name still remains in use to-day for the productions of the imperial potteries at Ching-tê-chên. The first manufactory in the Sung dynasty was founded early in the twelfth century at the capital Pien-chou, the modern K'ai-fêng-fu. A few years later, in the year 1127 of our era, the dynasty was driven to the south by the advancing Tartars, after which factories were founded in the new capital, the modern Hang-chou-fu, to supply the

palace, and the productions of the new kilns built within the city near the Temple of Heaven continued to be called *Kuan Yao.*

The imperial porcelain produced at the old capital seems to have resembled, in most of its qualities, the celebrated *Ch'ai Yao,* which, as we saw above, was fabricated at the same place. The glazes, rich and unctuous, of the old *Kuan Yao* were generally reticulated with coarse lines like cracked ice, and were of various tints, of which *yueh pai,* or *clair de lune,* was the most highly esteemed of all, followed by *fên-ch'ing,* 'pale purple,' *ta-lü,* 'emerald green' (literally *gros vert*), and lastly *hui-sê,* 'grey.' The Hang-chou ware was made of a dark reddish paste coated with the same glazes as the old, and we meet with descriptions of iron-coloured feet and brown mouths applied to bowls, the colour of the paste of which was exposed underneath and, again, showed through at the rims where the glaze was thinnest.

The ten pieces of *Kuan Yao* illustrated in the album are mostly described as being of the *fên-ch'ing,* or pale purplish blue type. The first eight in the list are crackled in the conventional way, like starred ice, with a broad network of lines. The last two, illustrated in Figs. 53, 74, are uncrackled, although distinguished by the pure colouring of their rich monochrome glazes, revealing clearly, in the latter case, the relief work in the paste underneath, which is fashioned after the pattern of a saucer of carved red lacquer.

The quaint emblematic ink palette illustrated in Fig. 8 must be a production of the Hang-chou potteries, as the picture clearly reveals its iron-grey paste in the parts left uncovered by the glaze.

Ko Yao.

We come next to the far-famed celadon wares made in the Sung dynasty at Lung-ch'üan-hsien, in the prefecture Ch'u-chou-fu, in the southern part of the province of Chekiang, the *ch'ing tz'ŭ,* or 'green porcelain' *par excellence* of the Chinese, the *seiji* of the Japanese, the *martabani* of the Arabs and Persians. There is a lordly pile of literature on the 'celadon question' in all its bearings, and the field, attractive as it is, can hardly be laboured further here. During the early part of the Sung dynasty factories were established at Liu-t'ien, some twenty miles distant from the walled city of Lung-ch'üan, and under its jurisdiction. Traditions have been handed down of two brothers named Chang, who are said to have lived here in the twelfth century of our era. The productions of the elder brother, called for that reason Chang Shêng-yi, were popularly known at the time as *Ko Yao,* the 'Elder Brother's Ware', and were chiefly distinguished by the crackled texture of their glazes. Chang Shêng-êrh, 'Chang Secundus,' fabricated typical celadon ware on the old lines, only improving the lustre and colour of the green glaze, so that his productions continued to be known by the old name of *Lung-ch'üan Yao.*

The crackled glaze of the early *Ko Yao* is described as looking as if it were 'broken into a hundred pieces' (*po-sui*), or as being like the 'roe of a fish' (*yü-tzŭ*) —the French *truitée*. It was not, however, all sea-green, or celadon. The shades of colour included also *fên-ch'ing*, or 'pale purple', due to cobaltiferous manganese; and *mi-sê*, or 'millet-coloured', the yellow *truitée* glaze derived from iron and antimony, which became known to European collectors as 'old mustard crackle'. *Ko Yao* is represented in the album by a single piece, the little hill-shaped brush rest illustrated in Fig. 11, the glaze of which is described as 'pale purple' (*fên-ch'ing*) in tint, crackled with ice-like lines (*ping-wên*). It looks, in fact, in the picture, very like an ordinary piece of *Kuan Yao* of the time.

Such was the original *Ko Yao*; the name has since been extended to include all kinds of porcelain covered with crackled monochrome glazes in every shade of greenish and bluish celadon, as well as crackled yellows, greys, and whites. So we have *Ko Yao* of the Yuan dynasty (1280–1367), which was turned out in large quantities from the same potteries, but was far inferior to the old ware both in grain and in colour. The ancient crackle was highly prized in Borneo and other islands of the Eastern Archipelago as far east as Ceram, and it figures largely among relics of old Chinese porcelain and pottery brought to our museums from these parts. The modern potter at Ching-tê-chên, we are told, knows nothing of the ancient *Ko Yao*, nor of the derivation of the name, it means to him only 'a crackled ware'.

Lung-ch'üan Yao.

The ordinary *Lung-ch'üan Yao* is the typical celadon ware. *Céladon* was the name of the hero of the popular novel *L'Astrée*, written by Honoré d'Urfé in the seventeenth century, who used to appear on the stage dressed in clothes of a peculiar greyish or bluish sea-green hue. The shade became fashionable and the name was borrowed to describe a similar tint in the colour of Chinese porcelain. The peculiar shade was specially characteristic of the Lung-ch'üan ware of the Ming dynasty (1368–1643), which was made in the city of Ch'u-chou-fu, to which the factories had been meanwhile transferred from Liu-t'ien. The colour has been well compared to the grey-green tint of the skin of the Chinese olive, a species of canarium, and it toned down through lighter intermediate shades to the palest sea-green, such as distinguishes certain kinds of old European glass-ware. This was the prevailing colour of the large bowls and dishes which were marked underneath with ferruginous rings, defining the portions of the paste left unglazed so as not to adhere to the supports in the kiln, and which were so highly valued in Mohammedan countries because it was fancied that they had the property of detecting poisoned food by changing colour.

The *Lung-ch'üan Yao* of the Sung dynasty was of a darker and more pronounced green, as is clearly shown in our illustrations. The finest specimens of the period

display a bright grass-green, the *ts'ung-lü*, or 'onion-green' of the Chinese, who liken it to fresh onion sprouts, and they occasionally approach the yet brighter emerald-green tint of jadeite. The pieces, comparatively small in size, are generally completely covered with glaze underneath, only the narrow foot-rim being left bare. Their decoration is either incised in the paste, or worked in sensible relief, its effect being enhanced by the varied shades of colour according to the depth of the glaze. The forms are often fluted or ribbed, and with wavy or foliated rims; some have a paeony or lotus blossom, fishes or dragons, sprays of flower or geometrical patterns etched in the paste; others have a pair of fish worked in relief inside, or two movable ring-handles attached outside.

During the Sung dynasty there was commercial intercourse by sea between China and the Mohammedan countries; and we read in both Arabian and Chinese books of the time that 'green porcelain' was one of the articles of trade. The Chinese say that their junks went to the Persian Gulf and the Red Sea, and proceeded down the east coast of Africa as far as Zanzibar, which they call Tsangpa, and are curiously confirmed by the discovery there in some old ruins, during Sir John Kirk's residence as H.M. Consul-General, of a quantity of celadon vessels, mostly in fragments, mixed with Chinese copper coins of the Sung dynasty.

This celadon ware was probably the earliest Chinese porcelain seen in Europe, coming probably by way of Alexandria. An Arab manuscript in the *Bibliothèque Nationale* at Paris, treating of the life and exploits of Saladin, mentions that the emir presented, in the year 1171, forty pieces of this kind of Chinese porcelain to Nureddin. Marco Polo refers to it, and he is probably the first to apply the name of *porcelaine* to the ceramic production of the Far East, which he says was exported in his time to all parts of the world. In England a well-known early piece is a small celadon bowl, artistically mounted in silver-gilt, at New College, Oxford, which was presented by Archbishop Warham between the years 1504 and 1532.

There are eleven pieces of *Lung-ch'üan Yao* in our collection, all of which are attributed to the Sung dynasty. The favourite simile of the artist when he is describing the colour of the glaze is that of fresh green onions, but he likens it in other cases to green jade, to wet moss, to the fresh foliage of the willow, to parrot feathers, to the green plumes of the kingfisher, and once to the rind of a young cucumber. Only one of the pieces is crackled, the many-mouthed receptacle for flowers, illustrated in Fig. 25, which is described as a rare specimen from these kilns, in that it has its bright glaze of parrot-green hue crackled with lines like fissured ice. The other pieces are all uncrackled, with the ornamental details either etched in the paste, or worked in relief, under shaded green glazes of the traditional tone of colouring.

Tung Ch'ing Yao.

The name of *Tung Ch'ing Yao*, which may be rendered 'Eastern celadon ware', was originally given to the productions of the private kilns in the vicinity of K'ai-fêng-fu, in Honan, which was the eastern capital of the Northern Sung dynasty (A. D. 960–1126). It is said to have resembled generally the *Kuan Yao*, the 'imperial ware' of the time, but was of coarser make and paler colour, and the glaze was never crackled. The one specimen in the collection is an octagonal porcelain bowl intended for washing artists' brushes (Fig. 71), shaped like a flower-pot with a foliated rim. Its sides are etched with formal floral scrolls, under a glaze which is described by the artist as being as blue-green as the turquoise plumes of the kingfisher laid on in layers, and as being strewn with millet-like grains rising in faint relief.

The name of *Tung-ch'ing* has survived to the present day as that of the typical sea-green celadon glaze. The first character *tung*, meaning 'east', is, however, often now supplanted by another character of the same sound meaning 'winter', implying the new reading of 'winter-green' or 'ever-green'. This is declared by ceramic purists to be a corruption, but it is the form usually adopted in the imperial lists of porcelain prepared periodically for the palace.

The recent reproductions of the *Tung-ch'ing* glaze at Ching-tê-chên are prepared by adding to the materials of the ordinary white glaze a very small proportion of the ferruginous clay (*huang-t'u*), which, when more concentrated, will produce graded shades of old gold, buff, *café au lait*, dead-leaf brown, and chocolate. The typical celadon colour has been well defined by Salvétat as, 'un ton pâle légèrement bleuâtre, analogue au ton de certains verres de gobeleterie.'

The recent reproductions of the *Lung-ch'üan* glazes at the same place are prepared by the further addition of a little cobaltiferous manganese to the materials of the above *Tung-ch'ing* glaze, resulting in a more pronounced greenish tone, which is also technically known in ceramic books as *tou-ch'ing*, or 'pea-green'.

Chün Yao.

The *Chün Yao* was fabricated at the potteries of Chün-chou, which dated from the beginning of the Sung dynasty, about the year 960 of our era. The locality corresponds to the modern district of Yü-chou, in the province of Honan. The productions were not ranked very high at the time, because the clay was slightly yellowish in tone and not so perfectly potted as in the imperial ware, for example, and because the forms were generally original, instead of being copied from classical designs in bronze or jade. This last point does not detract from their attraction to Western eyes, and the glazes were of extraordinary variety and

brilliancy, culminating in the *flambé* or transmutation glaze, with its flashing red passing through every intermediate shade of purple to bright azure-blue, the later reproduction of which is one of the chief triumphs of the Chinese potter. The glaze is really, as M. Vogt justly remarks, *la qualité maîtresse de la céramique.*

The glazes concocted here were all those of the *grand feu*, produced by combinations of copper and cobaltiferous manganese, variegated by the flames, oxidizing or reducing according to circumstances, of the large furnace. The Chinese appreciated most highly the three monochromes, ruby-red, bright green, and aubergine purple, the first when like vermilion, the second of the tint of green onions or of kingfisher plumes, the third when it approached Indian ink in its most blue-black depth of tone. The mixed *flambé* colours they did not care for so much, considering them to be fortuitous changes in the kiln of one of the glazes intended to be monochromes. Flower-pots and saucers were much sought after, especially when marked underneath with one or two numerals incised in the paste. Among other things there were square vases and jars with covers, censers and round pots for incense, barrel-shaped garden seats, &c.

Some idea of the variety of glazes turned out from these kilns may be gathered from a list of nine ancient examples sent to Ching-tê-chên to be copied in the reign of Yung Chêng (1723–35), which comprised :—

1. Rose-leaf crimson (*mei-kuei tzŭ*).
2. Pyrus japonica pink (*hai-t'ang hung*).
3. Aubergine purple (*chieh-p'i tzŭ*).
4. Plum-skin blue (*mei-tzŭ ch'ing*).
5. Mule's liver mingled with horse's lung (*lo kan ma fei*).
6. Dark purple (*shên tzŭ*).
7. Millet yellow (*mi sê*).
8. Sky-blue (*t'ien lan*).
9. Furnace transmutations, or *flambés* (*yao pien*).

The four examples of *Chün Yao* illustrated in our album are all of varied shades of purple. The first (Fig. 20), a wine-jar with phoenix-shaped handles, has the numeral *wu*, 'five,' engraved under the foot as a 'mark', proving it to be, the artist observes, really a Chün-chou piece. The next (Fig. 30) is a miniature vase with the mottled purple and blue glaze, according to the description, 'vulgarly known as ass's liver and horse's lung.' The ovoid wine-pot with a tiny spout (Fig. 41) is described as a choice example of the typical aubergine glaze; and the quaint dragon-shaped lamp (Fig. 78), as approaching in its tint the deeper shade of autumnal bulrushes.

The pieces are small, and hardly satisfying, it must be confessed, to one who has seen such magnificent trophies from these kilns in Chinese collections. A note at hand refers, for instance, to a tripod censer of reddish *pâte*, 18 inches high, with rounded bowl and receding neck, thickly imbued with an unctuous opalescent

glaze of mottled *clair de lune* type, contrasting vividly with the flashing red hue of a pair of archaic dragons worked in bold relief round the hollow of the neck and partially reserved between two irregularly undulating lines of glaze—the dragons formed an imposing frieze, half hidden, as it were, in azure-tinted clouds.

Shu Fu Yao.

The Yuan dynasty, which was established in China by Kublai Khan, the grandson of the great Tartar conqueror, Genghis Khan, in the year 1280 of our era, and ruled over China eighty-eight years, is represented in our collection by the small white vase of unusual interest which is illustrated in Fig. 21. It is described as being lightly etched in the paste underneath the foot with the two characters *shu fu*, 'imperial palace,' a mark indicating its destination for the emperor's own use, and suggesting our heading, *Shu Fu Yao*, i.e. 'Palace Ware.' The affiliation of this ware, with its peculiar technique, is traced out by the artist from a ceramic point of view, in a novel and interesting way. We know from ceramic annals that the Sung dynasty, when they crossed over to the south in 1126, and abandoned Ting-chou to the Juchen Tartars, transferred the fabrication of *Ting Yao* to Nan-ch'ang, in the province of Kiangsi, in other words to Ching-tê-chên, the great centre of Chinese ceramic industry. The artist accordingly traces back the technique of the vase to the old Ting-chou porcelain of the Northern Sung. He carries it on, besides, to the well-known white bowls of eggshell texture dating from the reigns of Yung-lo (1403–24) and Hsüan-tê (1426–35) of his own dynasty, which were similarly tooled in the paste with an etched decoration, and were also lightly engraved with date-marks under their soft white paste, and which, he says, were modelled in all respects after the *Shu Fu Yao*.

The Yuan dynasty was not particularly distinguished for its porcelain. The kilns at Ching-tê-chên were, we are told, occasionally opened by imperial command, but only to be closed again as soon as the indent was filled; and next we read of the temporary removal of the potteries to other parts of the province, to escape the merciless exactions of the mandarins in charge.

The white porcelain figured here was, of course, not the only kind fabricated at the time. There are several coloured celadons and crackled wares of diverse origin, which generally show transition characters, as in the case of the white. The massive bowls and cups so often dug up throughout northern China, which figure commonly in collections as Yuan porcelain (*Yuan tz'ŭ*), can hardly, in fact, be distinguished from the ceramic productions of the Sung dynasty. The emperor Ch'ien Lung, for instance, in some verses of his own composition written in 1776 and etched upon a typical pair of these bowls[1] through the pale purple crackled glaze mottled with crimson blotches, which had been dug up at Urumtsi in Chinese

[1] Now, I believe, in the Freer Collection at New York.

Turkestan, begins his ode with the stanza, 'If not palace bowls of the Sung they are Yuan copies of the Sung.' The class is generally characterized by a thick glaze of unctuous aspect and finely crackled texture, which often only partially covers the surface, leaving the lower parts of the bowl bare; the prevailing colours are lavender speckled with red, and *clair de lune* tones stained with crimson ferruginous blotches, of accidental origin, but much appreciated by collectors.

Passing on to the Ming dynasty (A.D. 1368–1643), we find forty select pieces of its ceramic productions illustrated in the album, belonging to five reigns. These have been classified according to the dates, and according to the methods of decoration, and have been arranged for convenience of reference in tabular form as follows:—

MING DYNASTY.

YUNG LO	White. Fig. 62.
HSÜAN TÊ	Monochromes. Figs. 40, 73. Coloured glazes. Figs. 10, 43, 77. Painted in blue. Figs. 9, 31, 37, 39, 48, 69, 83. Painted in red. Figs. 6, 54, 56, 61, 70, 72, 75. In red and blue. Fig. 58.
CH'ÊNG HUA	Coloured glazes. Figs. 38, 49, 65, 76, 82. Painted in colours. Figs. 55, 59, 60, 63, 64, 66.
HUNG CHIH	Monochrome (yellow). Figs. 7, 46, 67. Coloured glazes. Fig. 42.
CHÊNG TÊ	Monochrome (yellow). Figs. 52, 80. Yi-hsing 'Boccaro' ware. Figs. 44, 45.

YUNG YAO.

Under the heading of *Yung Yao*, that is to say, 'porcelain ware of the reign of Yung-lo,' which corresponds to A.D. 1403–24, only one piece is given, the eggshell cup engraved with dragons and phoenixes under the soft white glaze illustrated in Fig. 62. The steps in the development of this charming white porcelain and of its lightly etched decoration have been already indicated in the description of the white imperial ware of the Yuan dynasty (page 20). The thin body of a bowl having been pared on the jigger, under the Ming dynasty, almost to the vanishing point, was either incised at the point, or pressed, with decorative designs, before the glaze was finally blown on with a spray-tube tied round with silk gauze. The effect was like that of the water-mark of paper, and to bring it out properly it was necessary to hold up the bowl to the light. The mark also had to be read as a transparency;

it was generally written, as in this case, in six characters of archaic script, but occasionally in four characters, the name of the dynasty (*Ta Ming*, 'the Great Ming') being omitted.

The porcelain of this reign was also occasionally painted with cobalt blue, or again, decorated in colours, especially coral-red in combination with gold, but as there are no examples before us, it need not detain us further. It is generally ranked by native connoisseurs below that of the reigns of Hsüan-tê and Ch'êng-hua, but above the ceramic productions of Chia-ching and later reigns.

Hsüan Yao.

The ceramic productions of the reign of Hsüan-tê (A. D. 1426–35) are included under the heading of *Hsüan Yao*. His reign was justly celebrated for its porcelain, as well as for its artistic work in bronze, and it is generally considered by Chinese authorities as rivalled only by that of Ch'êng-hua, among the reigns of the Ming dynasty; Hsüan-tê excelling in the quality of its blue decoration and in the ruby-like tones of its reds, while Ch'êng-hua was pre-eminent for the artistic treatment of its combinations in different colours. Our album is very rich in specimens of these two reigns, figuring, as it does, twenty of the former and eleven of the latter; and the pictures are well described by the artist, so that they illustrate most satisfactorily the voluminous ceramic literature of the times.

The fine quality of the 'blue and white' of the reign of Hsüan-tê is said to have been due to the importation from the west of Asia of some new foreign material, which Hsiang Yuan-p'ien refers to under the name of 'Mohammedan blue' or *gros bleu* (*Hui-hui ta ch'ing*), suggesting a Persian or Arabic source.[1] The typical blue of the time was somewhat pale, but clear and pure in tint, harmonizing well with the jade-like tone of the white ground, which occasionally had a wavy surface strewn with faint elevations like grains of millet.

The yet more famous ruby-red (*pao-shih hung*) of the period was obtained from copper. The finely pulverized metal was applied on the raw paste, in the same way as the cobalt mineral, and subsequently coated with the white glaze. After the piece had been fired the red designs are described as flashing through the liquescent glaze so as to dazzle the eyes with their lustre. The Chinese story says that it was prepared from powdered rubies, and amethystine quartz seems really to have been incorporated with the glaze to give it greater transparency; but the colour could not have been due to this, because rubies and amethysts would become colourless in the

[1] Perhaps obtained from Baluchistan, in the mountainous parts of which have been found deposits of the purest cobalt ore, in the form of the mineral known as cobalt bloom, a compound of cobalt and arsenic, which, according to Mr. W. Burton (*Porcelain*, p. 68), can be used without any other preparation than that of grinding and levigation. The native Chinese ore, it is well known, belongs mineralogically to the variety of wad known as asbolite.

intense heat of the furnace; its application under the glaze shows that it must have been obtained from copper. The colour after firing is of vivid *sang de bœuf* tone; it appears as a monochrome over etched details in the beautiful wine-pot of jade design illustrated in Fig. 40, and outside the palace dish in Fig. 73; as one of several coloured glazes in Figs. 10, 43; as a painted decoration in 'red and white' in the other figures on the list; and in combination with underglaze cobalt blue in the charming wine-cup reproduced in Fig. 58.

Ch'êng Yao.

There is an interval of thirty years between the close of the last reign and the beginning of that of Ch'êng-hua (A. D. 1465–87), during which the reigning Chinese emperor was carried off to Mongolia and kept prisoner by the Mongols for seven years, and in the midst of the national troubles the porcelain manufacture was much neglected. In the reign of Ch'êng-hua there was a marked revival of the industry, so that the new ruler disputes with his grandfather Hsüan-tê for the ceramic supremacy of the dynasty. The general verdict of connoisseurs is that the new reign failed in the vigour of its copper-reds; and also in the quality of its 'blue and white', now that the exotic supply of cobalt was no longer available; but that it excelled in its artistic decorations in mixed colours. This is curiously confirmed by the selection before us, which consists of eleven pieces, all of which are decorated in colours, neither blues nor reds having, apparently, been deemed worthy of being exhibited.

The eleven pieces are grouped in the above list in two classes, the first including those decorated in coloured glazes, the second those painted with different colours. The distinction, first made by Sir Wollaston Franks,[1] is a real one, the technique of the second class only being like that of a water-colour artist painting on silk or paper with a brush. The first class is a continuation of similar work executed in the last reign, and the colours always produce a certain effect of isolation and relief which is not quite satisfactory to the eye. The second, on the contrary, allows the harmonious combination of the colours in a miniature picture, painted on the soft white ground with a brush after the best canons of Chinese art. It must be granted, however, that no very decided line is to be drawn between the two classes, and that the same palette of enamel colours must have been used in both.

The attractive wine-pot illustrated in Fig. 38 will serve as a typical example of the first class; it is modelled in the shape of a melon, with stalks and tendrils, leaves and smaller melons worked upon it in open-work relief, and the decoration is naturalistically executed in green, yellow, and brown enamels of appropriate

[1] *Catalogue of the Franks Collection of Oriental Porcelain and Pottery*, 2nd Edition, 1878.

shade. For the second class we may refer to the following two classical designs in Chinese ceramic art: a stemmed wine-cup (Fig. 55) painted in enamel colours on a white ground with festoons of grapes; and a flat cup (Fig. 64) with spreading sides 'diaphanous as a cicada's wing', painted with chicken, butterflies, and a cockscomb growing from rocks, in subdued colours, 'after the style of a celebrated court artist in water-colours of the Sung dynasty.' The artist gives an enthusiastic description of another pair of these graceful eggshell cups, under Figs. 59, 60, which are artistically decorated in soft colours with flowers and insects on a white ground of perfect transparency. The oil-lamp illustrated in Fig. 82, designed in the shape of a nelumbium lotus, is also worthy of mention; the shaded pink petals of its floral receptacle owe their colour, doubtless, to copper silicate, foreshadowing the famous 'peach bloom' and 'crushed strawberry' shades of a later day; the pinks and crimsons derived from gold were certainly unknown to Chinese ceramic decorators in these early times. As far as we can gather from the literature of the subject, and from an inspection of our illustrations of the pieces painted on a white ground with polychrome enamels, in the style which is technically known as *wu-ts'ai*, or 'five-coloured', the colours are blue of purplish hue, yellow, greens of graded shade, coral-reds of varied tint, and brown. If there be a 'mark' attached, it is pencilled underneath in cobalt-blue *sous couverte*, which would not be included in the polychrome list.

Hung-chih Yao.

The emperor Hung-chih succeeded his father Ch'êng-hua and reigned eighteen years (1488–1505), carrying on the ceramic traditions of his predecessor. The elegant wine-pot modelled in the form of a gourd, which is illustrated in Fig. 42, is referred to the new reign, and it would bear comparison, the artist tells us, with any production of the same style decorated in polychrome enamels of the preceding era. The reign of Hung-chih is, however, particularly remarkable for its monochrome yellows of pure tone, the finest of which are *jaune jonquille*, or compared to the tint of the petals of a hibiscus flower. The other three pieces of the reign figured here are all enamelled yellow. The fluted teacup reproduced in Fig. 46 shows the typical shade; it is moulded in the shape of a hibiscus blossom and coated outside with a monochrome glaze after the natural tint of the flower. In the case of the little incense burner illustrated in Fig. 7 the yellow, more orange in tone, is likened to baked chestnuts, the traditional colour of the rare yellow jade.

The yellow monochrome, which owes its colour probably to iron, is the forerunner of the 'imperial yellow', so called because it is by sumptuary laws reserved for the use of the emperor. A collection of 'imperial yellow' will be usually found to open with a rice-bowl or saucer-shaped dish, pencilled underneath in under-glaze blue with a six-character mark of the Hung-chih period. The glaze will be either

perfectly plain, or spread over a decoration of five-clawed dragons in the midst of scrolled clouds incised in the paste.

Chêng Tê Yao.

The son of the preceding emperor, who reigned under the title of Chêng-tê from A. D. 1506 to 1521, is the last represented in our album. The ceramic works at Ching-tê-chên were in the hands of eunuchs sent down from the court at Peking, and the books are full of complaints about their cupidity and oppression, from the officials as well as from the potters. The supply of cobalt blue from Western Asia, which had failed since the time of Hsüan-tê, came again in this reign by a new route, as we are told that a high eunuch, appointed governor of the province of Yunnan, obtained some *Hui ch'ing*, or 'Mohammedan blue', from abroad; it was melted with a mineral flux to make imitation sapphires, and was valued at twice its weight in gold; and when it was found that it would stand the *grand feu*, it was used in the decoration of porcelain, the colour of which surpassed the old. The story is confirmed by a special case in the British Museum filled with Chinese bronzes of the period with Arabic scrolls, together with some specimens of Chinese blue and white porcelain with similar Arabic inscriptions, mostly marked underneath *Chêng tê nien chih*, 'made in the reign of Chêng-tê (1506–21).' The 'mark' also occurs on vases decorated with coloured glazes, with green dragons, for instance, relieved by a yellow ground, or on bowls roughly painted round the sides with fishes in underglaze copper-red; but the reign is not distinguished by any special excellence either of style or material, and it ranks certainly below the next reign of Chia-ching (1522–66), during which there was destined to be a decided renaissance of Chinese ceramic art at Ching-tê-chên.

The reign of Chêng-tê is illustrated here in Figs. 52, 80 by two pieces of porcelain, both of which display the yellow monochrome glaze of orange tone which is compared to the tint of baked chestnuts. Both are modelled after old bronzes, the first being a helmet-shaped libation cup of archaic classical form, the second a lamp poised upon the head of a phoenix standing on a tortoise.

The other two pieces referred to the period are the teapots of *Yi-hsing Yao* illustrated in Figs. 44, 45, which are included as curious instances of the *yao pien*, or 'furnace transmutation' class, in other words as *lusus naturae*, fortuitously produced by the agency of the fire. The teapots, both unglazed, of the natural colour of the fired paste, one being brick-red, the other fawn-coloured, are described as being severally endowed with the property of changing to a bright green when tea is poured in, so as to indicate the level of the liquid inside. The Chinese have a taste for the marvellous, and describe many kinds of *yao pien*, or 'furnace changes', in which forms, pastes, and glazes have become in turn variously

modified; some they attribute to miraculous agency, others to human ingenuity, but there is no time to labour the subject here.

The *Yi-hsing Yao* is the well-known coloured stoneware, or terra cotta, made at Yi-hsing-hsien, in the prefecture Chang-chou-fu, province of Kiangsu. The potteries are not far from Shanghai, on the western shores of the T'ai-wu Lake, and turn out a fine stoneware of various body-tints, buff, red, brown, and chocolate-coloured, which is preferred to porcelain by Chinese for the infusion of tea and for preserving delicate sweetmeats. The Portuguese called it *boccaro*, and the name has remained. It was first imitated in Europe by Böttger, the inventor of Saxon porcelain, in 1708, in the fabrication of his so-called *porcelaine rouge*; and was afterwards copied with great exactness by the Elers in Staffordshire.

There is a special Chinese book on these teapots by Chou Kao-ch'i, called *Yang hsien Ming hu hsi*, 'A collection of the teapots of Yang-hsien' (an old name of Yi-hsing). This is probably the source of the document translated by Captain F. Brinkley,[1] and his book may be consulted for further information on a ware which is appreciated as highly in Japanese tea-clubs as it is in China itself. The Japanese copied it in their celebrated *Banko-yaki*.

The above cursory notes on the different potteries represented in the album will have cleared the ground for a few remarks on the collection as a whole. Having been compiled towards the close of the Ming dynasty, in the second half of the sixteenth century of our era, the pictures give a good general idea of the chief achievements of the ceramic art of China up to that period. The objects figured may be briefly studied according to their forms, technique, and methods of decoration.

The forms are mostly derived from ancient bronzes; or from carved jade vases, modelled themselves generally after ancient bronzes; and the artist is usually careful to trace back each particular design to its original source. The Sung dynasty, which began in 960 and lasted over three centuries, has been characterized as a protracted Augustan era in China. Philosophy was widely cultivated, vast encyclopaedias were written, and a host of commentaries on the classics issued from the press, so that the period has been summed up in a word as that of Neo-Confucianism. The emperor and high officials of the time made collections of books, pictures, rubbings of inscriptions, bronze and jade antiquities, and other art objects, the illustrated catalogues of which still remain, although the collections have long since been dispersed. The Chinese, it is well known, have the greatest veneration for antiquity, and the study of ancient relics and of the inscriptions upon them forms an important branch of their literature. Archaeologists classify the specimens, which are constantly being dug up from the ground, under the two headings of *Chin*, 'Metal,' and *Shih*, 'Stone.' The former class includes sacrificial vessels, bells, and ordinary utensils of bronze, bronze

[1] *Japan and China*, by Captain F. Brinkley, vol. ix, pp. 353–65.

mirrors, bronze weapons, and coins; the latter class comprises stone sculptures in bas-relief, incised inscriptions, Buddhist images and other figures, prehistoric stone weapons, vessels and utensils of nephrite and other kinds of jade, archaic pottery, inscribed bricks and tiles, &c. The early illustrated commentaries on the classics, and the first special works on bronzes, like the *Ting Lu*, a record of celebrated urns written in the sixth century, include much that is fanciful and legendary; but the Sung catalogues are more reliable, containing fine illustrations of the actual objects and facsimile woodcuts of the inscriptions. The most important of these catalogues now in circulation, which is often quoted by Hsiang Yuan-p'ien, is the *Hsüan Ho Po Ku T'u Lu*, 'Illustrated Description of the Antiquities in the Hsüan Ho (Palace),' in thirty books, which was written by Wang Fu in the beginning of the twelfth century of our era, and has been frequently reprinted since. It is usually printed together with the *K'ao Ku T'u*, 'Illustrated Examination of Antiquities,' which comprises catalogues of several private collections compiled by Lü Ta-lin in 1092, in ten books; and with a smaller work, in two books, entitled *Ku Yü T'u*, 'Illustrations of Ancient Jade.' Another catalogue of the Sung dynasty which is also cited in our pages (see Fig. 6) is the *Shao Hsing Chien Ku T'u*, 'Illustrated Mirror of Antiquities of the Shao-hsing period (1131–62),' which was published at Hangchou after the crossing of the Sung dynasty to the south of the river Yangtsze. The standard work on jade antiques is the *Ku Yü T'u P'u*, 'Illustrated Description of Ancient Jade,' in 100 books, which was compiled by an imperial commission in 1176, and circulated in manuscript till 1779, when it was first printed by order of the emperor Ch'ien Lung. The Ming dynasty was also distinguished for its school of antiquarians, but for an account of some of their books we may venture to refer the reader to the sketch of Chinese ceramic bibliography in our *Oriental Ceramic Art* (loc. cit., pp. 639–69).

Nature furnishes the motives of most of the other forms in our collection, either directly or through the medium of bronze castings. There are brush-rests like miniature ranges of hills, wine-cups and oil lamps like archaic dragons, handles of vases shaped as fishes, as the heads of dragons and other monsters hung with rings, &c. The wine-jars shaped in the forms of the elephant, rhinoceros, duck, and goose are particularly remarkable; the phoenix appears in Figs. 20, 40, 82, and in connexion with the tortoise in Fig. 80. Some of the most charming forms are taken from natural fruit and flowers, such as the melon-shaped wine-pot in Fig. 38, the gourd forms in Figs. 36, 42, the palm-leaf vase in Fig. 29, the bamboo-shaped vase in Fig. 31, the twin persimmon water-dropper in Fig. 10, and the rouge-pot shaped like a single persimmon (*Diospyros shitze*) in Fig. 43. The nelumbium lotus supplies artistic designs for lamps in Figs. 81, 82, and there are two pretty floral wine-cups, one (Fig. 49) fashioned in the form of a purple magnolia blossom, the other (Fig. 65) a yellow chrysanthemum with green foliage.

With regard to technique, the older pieces have had their decoration incised in the paste with a graving-tool or worked in the body in sensible relief before the

application of the glaze. They owe their chief beauty to the lustrous depth, colour, and sheen of the glaze with which the tooled decoration is clothed. The glaze is either plain in texture; or crackled with a reticulation of lines, wide, like starred ice (*ping wên*), or fine and *truité*, like fish-roe (*yü-tzŭ wên*). The glaze is self-coloured, generally of some shade of blue or purple, and derives its tint from a dosage of the cobaltiferous mineral found in China. The pronounced green of the celadon ware of the Lung-ch'üan potteries seems due to the cobaltiferous ore in the presence of iron, and the purple aubergine colours of the Tingchou and Chünchou potteries, as well as the rare blue-black of the former locality, are to be attributed to the same protean mineral, under changed conditions of flux or firing. The only other monochrome of the period, a soft white of ivory tone, is traced by the artist from its birth-place at Tingchou to the Yuan dynasty, and so on to the reign of Yung-lo of the Ming.

After the reign of Yung-lo new methods of decoration appear on the scene. The era of Hsüan-tê is remarkable, we have seen, for its use of the two under-glaze colours of the *grand feu*, copper-red and cobalt-blue. The red invests the piece with a brilliant monochrome glaze of *sang de bœuf* tone; or is combined with green and brown glazes in a mixed colour scheme; or is pencilled, like the blue, on the raw paste, so that the lines of the decoration come out in ruby red with a white background. The cobalt, applied with a brush in the same way as the red, and occasionally (as in Fig. 58) on the same piece, ushers in the 'blue and white' decoration, which is destined to become in future days such a signal triumph of the Chinese potter. The rudiments of the technique had been probably brought from Persia during the Yuan dynasty, when the same Mongol house ruled at Baghdad and at Peking, but it was not until the reign of Hsüan-tê that it came to be deemed worthy of notice among the artistic productions of the Chinese brush.

The reign of Ch'êng-hua is always given the first place for the artistic arrangement of its schemes of decoration in colours. A glance at Fig. 38 will give a striking idea of its successful combination of glaze colours. But there is one great drawback in this kind of polychrome decoration, which is that the body of the porcelain is entirely hidden. It is only in the painted decoration of white porcelain with enamel colours, in the style of a water-colour picture, that the soft body tint of the material is allowed its proper art value. Just as jade provides an inimitable bed for the inlay of jewels, so the jade-like surface of porcelain makes a perfect background for the jewel-like enamels, which are now for the first time brought into play. Their introduction into the ceramic field is unanimously attributed by Chinese connoisseurs to this reign, and it is generally conceded that the effect of a clever decoration in the soft colours characteristic of the time appeals more to an artist's eye than any other. The records say that the porcelain was made at Ching-tê-chên, under imperial patronage, of purest tone and eggshell thinness, and that the designs were first painted on silk in the palace by the

artists of the court to be sent down to the potters. The examples before us are all wine-cups of varied form. In his description of the stemmed cup reproduced in Fig. 55, which is painted round the sides with festoons of grapes, our artist confesses himself fascinated with the delicacy and finish of the artistic colouring, the grapes shining like clusters of amethyst beads in the midst of the shaded green vine-leaves. One of the celebrated 'chicken cups' of the period is illustrated in Fig. 64, and two wine-cups decorated with flowers and dragonflies in Figs. 59, 60. These cups were already rare, costing, the artist tells us, as much as a hundred taels of silver each; and this estimate of their value is confirmed from other sources, the emperor Wan-li (1573–1619), for instance, being reported to have always had a pair of them on his dinner-table which were prized as worth 100,000 cash.

The close of the Ming dynasty was a time of luxury and extravagance; there were even then china-maniacs in the land, and our artist is hardly free from the soft impeachment. He declares that the censer of ruddy dawn tint melting in the sun (Fig. 6), which the owner bought for three hundred taels, is well worth a thousand; and finds no fault with the general of the emperor's bodyguard for buying from a chief eunuch a ruby-red wine-pot (Fig. 40) for 200 ingots of silver in paper money, which would have been equal to £600 sterling had the paper currency not been much depreciated at the time. But the occasional mention of the cost of a piece is a test of its appreciation that we would not care to miss, although it is time to close this lengthy introduction and to pass on to the book itself, the full manuscript Chinese text of which is reproduced in the following pages, as well as all the coloured illustrations.

For the careful and exact reproductions of the illustrations, executed so as to convey something of the spirit and feeling of the original water-colours, we are especially indebted to Mr. W. Griggs, the Director of the well-known chromo-lithographic press at Peckham.

S. W. B.

ILLUSTRATED DESCRIPTION

OF THE

CELEBRATED PORCELAIN

OF

DIFFERENT DYNASTIES

TZ'Ŭ 磁 歷 LI

T'U 圖 代 TAI

P'U 譜 名 MING

BY

HSIANG YUAN-P'IEN

STYLED TZŬ CHING

SHAN JÊN MO LIN

P'IEN YIN HSIANG YUAN

Circa MDLXXV

PREFACE

In ancient times while *Shun*[1] was still living in the midst of the fields, he tilled the ground, made pottery and fished, to gain his living; so that even before the three ancient dynasties[2] the art of moulding clay was already practised. But very many years have elapsed and his generation is so remote that it is to be feared that no examples of his work can have survived.

Passing on to the *Ch'in*, *Han*, *Wei*, and *Chin* dynasties, we come to the first mention of actual specimens of the craft; as, for instance, the wine-cups of Chi Shu-yeh[3] and the wine-goblets of Hsü Ching-shan.[4] Later potters in their daily work and monthly tale turned out a large variety of objects, down to the reign of the house of *Ch'ai*,[5] which was the first to become renowned for its ceramic ware, although men of the present day search for mere fragments of the porcelain without succeeding in finding them, and declare it to be but a phantom.

Next to the Ch'ai pottery, we have the productions of the kilns of Ju, Kuan, Ko, and Ting following for inspection, till finally we come down to our own reigning dynasty,[6] and have before us porcelain of the periods of *Yung-lo*, *Hsüan-tê*, *Ch'êng-hua*, and *Hung-chih*. When these are compared with productions of the kilns of the Sung dynasty, they are found even to surpass the latter, excelling in the lines of their form as well as in the colours of their glaze.

Having acquired a morbid taste for refuse (literally 'scabs'), I delight in buying choice specimens of the three dynasties of *Sung*,[7] *Yuan*,[8] and *Ming*, and in exhibiting them in equal rank with the bells, caldrons, sacrificial dishes and wine-vessels of bronze, dating from the three ancient dynasties,[9] from the *Ch'in*[10] and the *Han*.[11]

[1] The Emperor *Shun*, whose reign is dated by Chinese chronologers B.C. 2255–2206, is generally credited with early improvements in the art of pottery, although the invention of the potter's wheel is attributed to his more fabulous predecessor *Huang Ti*, the 'yellow emperor'.

[2] The Hsia, Shang, and Chou dynasties.

[3] Chi K'ang, whose literary name was Shu-yeh, lived A.D. 223–262, and is one of the seven sages of the Bamboo Grove. A celebrated functionary and scholar, he was equally renowned as a lover of wine and music, and was devoted to the study of alchemy.

[4] Hsü Mo, whose literary name was Ching-shan, died in the year A.D. 249, and was officially canonized. Secretary of a Board in the service of the great Ts'ao Ts'ao, he was a contemporary of Ts'ai Yung, the prince of convivial scholars, and rivalled him in his love of wine-bibbing and epicurean gaiety.

[5] The After Chou dynasty, A.D. 951–960, when the sovereign decreed that the porcelain made for his use should be 'blue as the sky, clear as a mirror, thin as paper, resonant as a musical stone of jade'.

[6] The Ming dynasty, A.D. 1368–1643.

[7] A.D. 960–1279.

[8] A.D. 1280–1367.

[9] B.C. 2205–256.

[10] B.C. 255–207.

[11] B.C. 206–A.D. 220.

歷代名磁圖譜序

昔者舜居畎畝之中畊稼陶漁以為事而三代之前已有埏埴之具矣歲遠世遐惜無傳器自秦漢魏晉以還始有作者如稽叔夜酒杯徐景山酒鎗是也嗣後日臻月就制作紛紜至於柴氏始以陶器著名至於今日即求片磁亦不可得所謂物妖也歟自柴窯而下即以汝官哥定諸窯嗣響迫至我　朝以永宣成弘諸磁比諸宋器不啻過之蓋制度色澤有以勝之也余宿負嗜痂之癖喜蓄宋元明之三朝佳器欲供三代秦漢鐘鼎彝尊相

With the aid of two or three intimate friends, meeting constantly day and night for discussion and research, I have selected a series of pieces, which I have actually seen elsewhere or which are in my own possession, and compiled this album. I have painted the pictures in colours, and given the source of each one, to preserve them from being lost and forgotten, and hoping to interest my esteemed friends. Say not that my hair is scant and sparse and that I fondly appreciate what is only fit for a child's toy!

Written by Hsiang Yuan-p'ien styled Tzŭ-ching native of Chia-ho.

The signature is attested by two vermilion seals in antique script:—above, *Hsiang Yuan-p'ien*, i. e., 'Seal of Hsiang Yuan-p'ien'; below, *Mo-lin shan jên'*, i. e., 'A dweller in the hills at Mo-lin' a favourite literary title of the author.

Copied in the fifteenth year (A. D. 1889) of the reign of Kuang-hsü of the Great Ch'ing dynasty, being the cyclical year *ssŭ-ch'ou*, in the first decade of the peach (third) month, by Li Têng-yuan, styled Shih-ch'üan, a retired scholar of Peking.

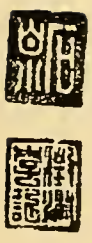
With two seals, inscribed *Shih-ch'üan*, and *Têng-yuan Li chi*.

將每與二三契友相與日夕盤桓討論考索
因以所見所有彙而成譜繪以丹青疏其来
歷以備遺忘以公同好毋謂余髮已種種尚
作此兒戲之見也

嘉禾項元汴子京識

大清光緒十五年　歲次己丑　桃月上澣

北京處士石泉李澄淵倣畫



CONTENTS

SECTION I

Table of Contents

Ting Yao of the Sung dynasty. Copy of an ancient Sacrificial Vessel of Wên Wang . 1

Kuan Yao of the Sung dynasty. Copy of an ancient *T'ao-t'ieh* Sacrificial Vessel . . 2

Purple Ting Yao of the Sung dynasty. Copy of an ancient Sacrificial Vessel engraved with cicada designs 3

Ting Yao of the Sung dynasty. Ancestral Vessel with monsters' heads and band of scroll design 4

Kuan Yao of the Sung dynasty. Incense Burner with loop handles and mammillated feet 5

Hsüan Yao of the Ming dynasty. Antique Censer with fish-shaped handles decorated in deep red with ruddy clouds melting in the sun at dawn 6

Hung-chih Yao of the Ming dynasty. Small Incense Burner shaped as an archaic 'oak basket' 7

SECTION II

Table of Contents

Kuan Yao of the Sung dynasty. Ink Palette inscribed with an augury of great peace . 8

Hsüan Yao of the Ming dynasty. Ink Palette painted in blue with dragons. . . . 9

Hsüan Yao of the Ming dynasty. Water Dropper in the form of two persimmons coloured deep red 10

Ko Yao of the Sung dynasty. Brush Rest shaped as a mountain with five peaks . . 11

Lung-ch'üan Yao of the Sung dynasty Water Pot of tazza shape with cover . . 12

Kuan Yao of the Sung dynasty. Water Pot engraved with cicada designs 13

Purple Ting Yao of the Sung dynasty. Water Pot for washing brushes of fluted form with band of coiling silkworms 14

歷代名磁圖譜第一册

目録

宋定窑倣古文王鬲 一
宋官窑倣古饕餮鬲 二
宋紫定窑倣古蝉文鼎 三
宋定窑獸面雷文彝 四
宋官窑冲耳乳爐 五
明宣窑積紅朱霞映雪魚耳彝爐 六
明弘治窑象簋小鬲 七

歷代名磁圖譜第二册

目録

宋官窑太平有象硯 八
明宣窑青花龍文硯 九
明宣窑積紅霞柿水注 十
宋哥窑五峯硯山 十一
宋龍泉窑高足豆水丞 十二
宋官窑蝉文水丞 十三
宋紫定窑百摺卧蠶洗水丞 十四

SECTION III

TABLE OF CONTENTS

KUAN YAO of the Sung dynasty. Brush Rest in the form of hills with a tall peak . . 15
LUNG-CH'ÜAN YAO of the Sung dynasty. Water Pot with monster mask handles . . 16
KUAN YAO of the Sung dynasty. Quadrangular Vase with ringed monster-head handles . 17
Purple TING YAO of the Sung dynasty. Sacrificial Jar with horned dragons . . . 18
JU YAO of the Sung dynasty. Trumpet-shaped Vase engraved with palm-leaves and scrolled designs 19
CHÜN YAO of the Sung dynasty. Small Jar moulded with two phoenixes as handles . . 20
SHU FU YAO of the Yuan dynasty. Small Vase with garlic-shaped mouth ornamented with designs lightly tooled in the paste under the glaze 21

SECTION IV

TABLE OF CONTENTS

JU YAO of the Sung dynasty. Small rounded Beaker of old bronze design 22
LUNG-CH'ÜAN YAO of the Sung dynasty. Hot-water Bottle with swelling garlic-shaped mouth 23
Purple TING YAO of the Sung dynasty. Small quadrangular Vase to hold divining-rods . 24
LUNG-CH'ÜAN YAO of the Sung dynasty. Flower Receptacle with several mouths . . 25
LUNG-CH'ÜAN YAO of the Sung dynasty. Lobed Vase of hexagonal form 26
LUNG-CH'ÜAN YAO of the Sung dynasty. Small Vase for a single flower 27
TING YAO of the Sung dynasty. Small Vase with two handles and bands of scrolled design 28
LUNG-CH'ÜAN YAO of the Sung dynasty. Vase fashioned in the form of a whorl of palm-leaves 29
CHÜN YAO of the Sung dynasty. Miniature Vase for one flower with finely engraved decoration 30
HSÜAN YAO of the Ming dynasty. Blue-and-white Vase fashioned as a section of bamboo . 31

歷代名磁圖譜第三冊

目録

宋官窑高峯硯山 十五
宋龍泉窑獸面水丞 十六
宋官窑獸耳方壺 十七
宋紫定窑蟠虬壺 十八
宋汝窑蕉葉雷文觚 十九
宋均窑雙鳳小尊 二十
元朝樞府窑暗花小蒜蒲餅 二十一

歷代名磁圖譜第四冊

目録

宋汝窑小圖觚 二十二
宋龍泉窑蒜棗温壺 二十三
宋紫定窑小蕃帊餅 二十四
宋龍泉窑多嘴花囊 二十五
宋龍泉窑六角方餅 二十六
宋龍泉窑一隻小餅 二十七
宋定窑雙耳雷文小餅 二十八
宋龍泉窑蕉葉餅 二十九
宋均窑細花一隻小餅 三十
明宣窑青花竹節杖頭餅 三十一

SECTION V

Table of Contents

Lung-ch'üan Yao of the Sung dynasty. Wine Jar modelled in the form of a hornless rhinoceros 32

Ting Yao of the Sung dynasty. Wine Jar in the form of an elephant 33

Ju Yao of the Sung dynasty. Wine Ewer in the shape of a duck 34

Black Ting Yao of the Sung dynasty. Duck-headed Wine Vase 35

Lung-ch'üan Yao of the Sung dynasty. Wine Jar in the shape of a recumbent gourd . 36

Hsüan Yao of the Ming dynasty. Wine Jar in the shape of a goose painted in blue on a white ground 37

Ch'êng Yao of the Ming dynasty. Melon-shaped Wine Pot decorated with coloured glazes 38

SECTION VI

Table of Contents

Hsüan Yao of the Ming dynasty. Elephant Jar painted in blue 39

Hsüan Yao of the Ming dynasty. Deep red Wine Pot with phoenix-headed spout . . 40

Chün Yao of the Sung dynasty. Wine Pot of flattened form decorated with floral scrolls 41

Hung-chih Yao of the Ming dynasty. Gourd-shaped Wine Pot with pale yellow ground . 42

Hsüan Yao of the Ming dynasty. Rouge Pot overspread with deep red ground . . 43

Yi-hsing Yao of the Ming dynasty. Tea Pot of Kung Ch'un's make with 'transmutation' pale brown body 44

Yi-hsing Yao of the Ming dynasty. Tea Pot of Kung Ch'un's make with 'transmutation' vermilion red body 45

歷代名磁圖譜第五冊

目録

宋龍泉窑犧尊 三十二
宋定窑象尊 三十三
宋汝窑鳧尊 三十四
宋墨定窑鳧尊 三十五
宋龍泉窑匏尊 三十六
明宣窑青花鵝壺 三十七
明成窑五彩甜瓜壺 三十八

歷代名磁圖譜第六冊

目録

明宣窑青花象尊 三十九
明宣窑積紅鳳首壺 四十
宋均窑匾蒲壺 四十一
明弘治窑嬌黄葫蘆壺 四十二
明宣窑積紅鹵壺 四十三
明宜興窯窑褐色龔春茶壺 四十四
明宜興窯窑積紅龔春茶壺 四十五

SECTION VII

Table of Contents

Hung-chih Yao of the Ming dynasty. Pair of Tea Cups shaped as hibiscus flowers enamelled pale yellow 46

Kuan Yao of the Sung dynasty. Tea Cup shaped like a Buddha's hand citron . . . 47

Hsüan Yao of the Ming dynasty. Set of Tea Cups decorated in blue with dragon pines . 48

Ch'êng Yao of the Ming dynasty. Wine Cup simulating a crimson blossom of the *Magnolia Yulan* 49

Kuan Yao of the Sung dynasty. A Sacrificial Cup with dragon's-head handle . . . 50

Purple Ting Yao of the Sung dynasty. Sacrificial Wine Vessel with grotesque dragon scrolls 51

Chêng Yao of the Ming dynasty. Libation Cup of plain rounded form 52

Kuan Yao of the Sung dynasty. Libation Cup decorated with scrolled designs . . . 53

SECTION VIII

Table of Contents

Hsüan Yao of the Ming dynasty. Tazza-shaped Cup decorated in deep red with three fish 54

Ch'êng Yao of the Ming dynasty. Tazza-shaped Cup decorated in enamel colours with grapes 55

Hsüan Yao of the Ming dynasty. Tazza-shaped Cup painted in deep red with three pairs of peaches 56

Ting Yao of the Sung dynasty. Cup fashioned like a plaited willow basket . . . 57

Hsüan Yao of the Ming dynasty. Conical Wine Cup of archaic form painted in deep red 58

Ch'êng Yao of the Ming dynasty. Pair of little Wine Cups painted in 'five colours' with flowers and insects. 59, 60

Hsüan Yao of the Ming dynasty. Small bowl-shaped Wine Cup decorated in deep red with three fish 61

Yung-lo Yao of the Ming dynasty. Small Eggshell Cup with dragons and phoenixes engraved in the paste under the glaze 62

Ch'êng Yao of the Ming dynasty. Flat-bottomed Cup painted in five colours with geese . 63

Ch'êng Yao of the Ming dynasty. Flat-bottomed Cup painted in five colours with chicken 64

Ch'êng Yao of the Ming dynasty. Small Wine Cup shaped like a chrysanthemum blossom and decorated in colours 65

Ch'êng Yao of the Ming dynasty. Wine Cup shaped like the root of a tree painted in colours 66

歷代名磁圖譜第七冊

目録

明弘治窑嬌黃葵花茶杯 四十六
宋官窑佛指甲茶杯 四十七
明宣窑青花龍松茶杯 四十八
明成窑紫玉蘭杯 四十九 五彩
宋官窑螭首爵 五十
宋紫定窑蟠虬觶 五十一
明正德窑素腹爵 五十二
宋官窑雷文爵 五十三

歷代名磁圖譜第八冊

目録

明宣窑積紅三魚罃杯 五十四
明成窑五彩蒲桃罃杯 五十五
明宣窑積紅夏桃罃杯 五十六
宋定窑柳斗杯 五十七
明宣窑積紅斗笠杯 五十八
明成窑五彩艸虫小杯二隻 五十九 六十
明宣窑積紅四魚小盌 六十一
明永樂窑脫胎龍鳳暗花小杯 六十二
明成窑五彩鵝缸杯 六十三
明成窑五彩鵝缸杯 六十四
明成窑五彩小菊杯 六十五
明成窑五彩樹根杯 六十六

SECTION IX

Table of Contents

Hung-chih Yao of the Ming dynasty. Wine Vessel moulded in the form of two winged monsters 67

Lung-ch'üan Yao of the Sung dynasty. Wine Vessel with a transverse bowed handle attached by chains engraved with four deer 68

Hsüan Yao of the Ming dynasty. Sacrificial Vessel of archaic form decorated in blue and white 69

Hsüan Yao of the Ming dynasty. Palace Rice-Bowl decorated in deep red with three fish 70

Tung Ch'ing Tz'ŭ of the Sung dynasty. Hexagonal Bowl for washing brushes, engraved with floral scrolls 71

Hsüan Yao of the Ming dynasty. Dish for washing brushes, decorated in deep red with pairs of fishes. 72

Hsüan Yao of the Ming dynasty. Palace Dish decorated outside in deep red, with dragons engraved in the paste underneath 73

Kuan Yao of the Sung dynasty. Shaped Saucer engraved with carved lacquer ornamentation 74

SECTION X

Table of Contents

Hsüan Yao of the Ming dynasty. Round Box perforated through the middle, painted in deep red 75

Ch'êng Yao of the Ming dynasty. Round Box for rouge decorated in enamel colours . 76

Hsüan Yao of the Ming dynasty. Relic Pagoda painted in five colours 77

Chün Yao of the Sung dynasty. Dragon Oil Lamp 78

Lung-ch'üan Yao of the Sung dynasty. Oil Lamp with a branched pedestal supported by a clawed foot 79

Chêng-tê Yao of the Ming dynasty. Saucer-shaped Lamp with projecting handle supported by phoenix and tortoise 80

Ch'êng Yao of the Ming dynasty. Oil Lamp in the form of a Nelumbium lotus decorated in enamel colours 81

Ting Yao of the Sung dynasty. Pricket Candlestick with phoenix and lotus-blossom details 82

Hsüan Yao of the Ming dynasty. Oil Lamp with four nozzles painted in blue with white ground 38

歷代名磁圖譜第九冊

目録

明弘治蟠虬卣 六十七
宋龍泉窑四鹿提梁卣 六十八
明宣窑青花文姬匜 六十九
明宣窑積紅三魚宫碗 七十
宋東青磁菱花池洗 七十一
明宣窑積紅雙魚洗 七十二
明宣窑積紅龍文宫碟 七十三
宋官窑雕文甕托 七十四

歷代名磁圖譜第十冊

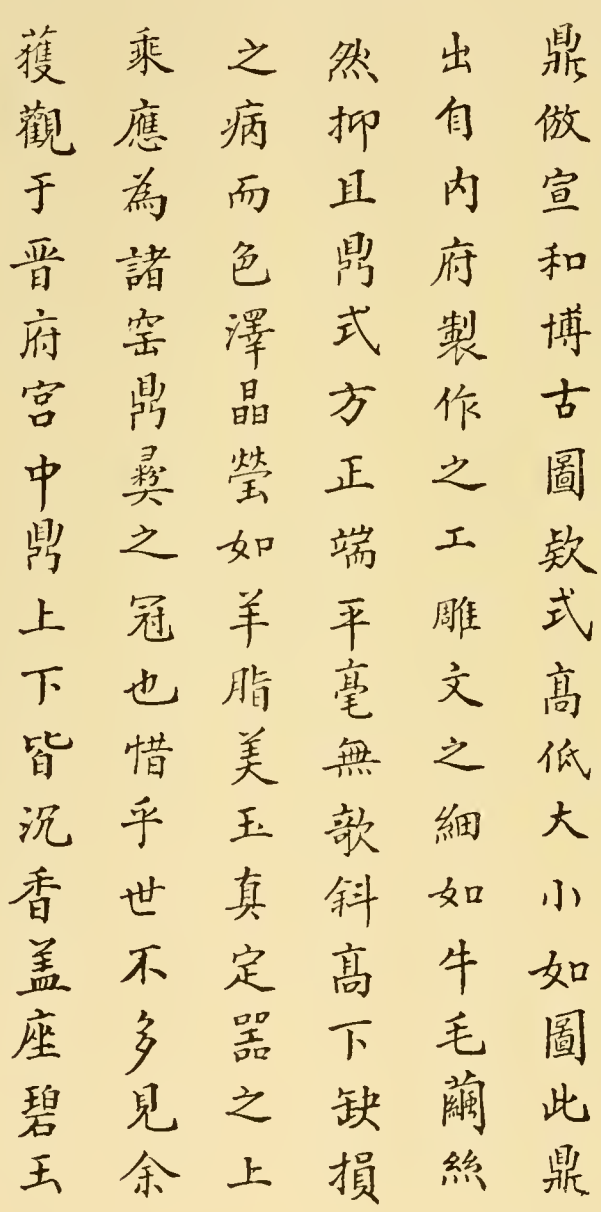
目録

明宣窑積紅穿心合 七十五
明成窑五彩胭脂合 七十六
明宣窑五彩舍利塩 七十七
宋均窑蛟燈 七十八
宋龍泉窑乙花鷄足燈 七十九
明正德窑有柄鳳龜燈 八十
明成窑五彩蓮花燈 八十一
宋定窑鳳蓮燈 八十二
明宣窑青花四臺燈 八十三

SECTION I

CONTAINING SEVEN ILLUSTRATIONS (FIGS. 1-7)

FIGURE 1



TING YAO of the Sung dynasty. Copy of an ancient Sacrificial Vessel of Wên Wang.

The sacrificial vessel (*ting*) was copied from a figure in the *Hsüan ho Po ku t'u*,[1] and its actual height and breadth are reproduced in our illustration. This vessel was shaped by the potters of the imperial manufactory and the delicate lines of the carving are as fine as bullocks' hair or floss silk. The vessel, moreover, stands perfectly upright and square, without leaning a hair's breadth, and is exactly proportioned in every part. The glaze is perfectly lustrous and translucent, like fine white jade of mutton-fat texture.[2] It is truly a choice specimen of Ting-chou porcelain, worthy to be placed first in a collection of sacrificial vessels from different factories, and its equal, alas! is rarely to be seen in the present day. I was fortunate in being able to see it in the palace of the Prince of Chin,[3] where it was mounted on a stand of fragrant lign-aloes, and had a cover carved out of the same wood, crowned with a lizard of moss-green jade.

[1] The well-known illustrated catalogue of ancient bronzes, compiled by Wang Fu early in the twelfth century, and frequently republished since.

[2] The finest white jade is often compared by the Chinese to mutton-fat or lard, and the hard stone is intentionally polished till its surface appears soft and fluent.

[3] The palace of the princes of Chin was at Peking. They were the lineal descendants of the third son of the emperor Hung-wu, the founder of the Ming dynasty, who conferred the title on the first prince in the third year of his reign (A.D. 1370). The title of *Wang* (prince), by the way, has been omitted in our copy of the Chinese text and should be supplied as the fifth character in the last column but one.

FIGURE 2

KUAN YAO of the Sung dynasty. Copy of an ancient *T'ao-t'ieh* Sacrificial Vessel.

The vessel is copied from a figure in the *Hsüan ho Po ku t'u lu*[1] and its size and dimensions are the same as those of our illustration. The body is fashioned in the form of three monstrous ogres[2] (*t'ao-t'ieh*), the visages of which, with protruding eyes and frightful features, project from each lobe, with the details engraved and worked in relief, as if limned by an artist's brush. The background of the ogres' faces is filled in with scrolls, etched as finely as silk or hair. The colour of the glaze is a pure delicate blue of greyish tone, as clear and transparent as a precious sapphire.[3] The whole surface is marked with lines resembling those of cracking ice, and it is a most choice example of the grand imperial ware of the time. This piece also came from the palace at Peking. I saw it at Nanking, in the house of the governor of the city, Chu Hung, grand tutor of the emperor.

宋官窑倣古饕餮鼎

鼎倣宣和博古圖録中款式高低大小如圖

鼎身作三饕餮全形面目猙獰可畏而文畫

高下空凡與畫筆無殊饕餮之下間以雷文

細如絲髮泓色粉青晶瑩如鴉鶻青寶石周

身作紋如氷裂而為大官窑諸器中之絶品

也亦出自内府余見于南京左軍督府朱泓

公太傅家

[1] The imperial catalogue of ancient bronzes (see note to Fig. 1).

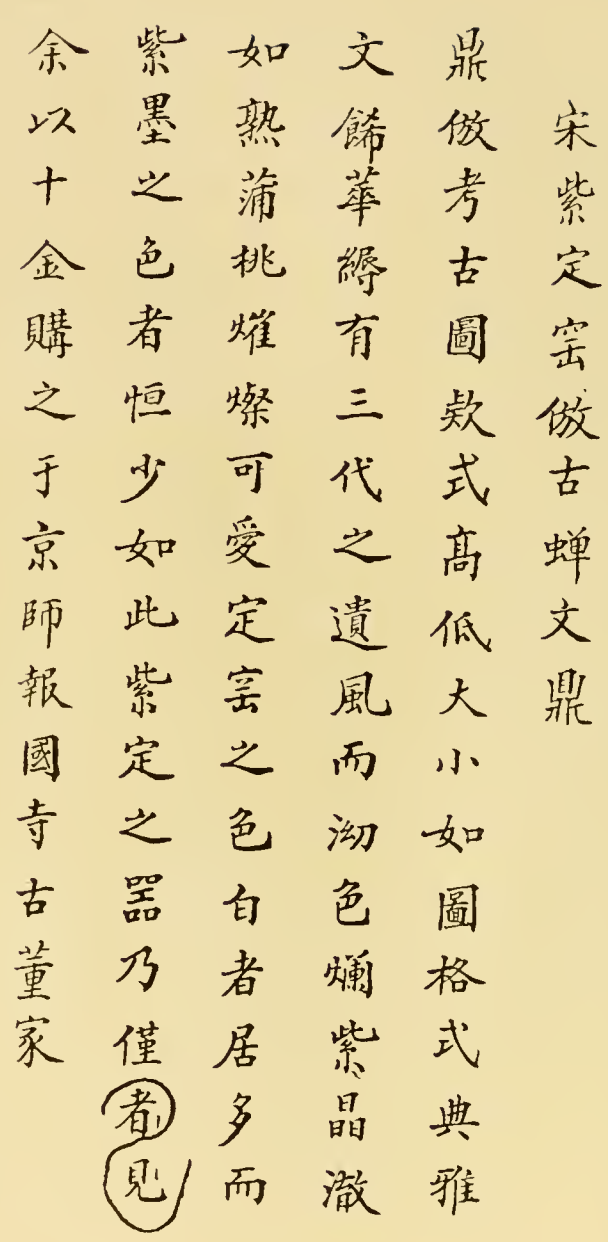
[2] The *t'ao-t'ieh* is the gluttonous ogre which haunts forests and wild places, a frequent motive of decoration of ancient Chinese bronzes.

[3] *Ya ku ch'ing*, or *ch'ing ya ku*, is the old name of the sapphire, or blue corundum, which is now commonly called in China *lan pao shih* (blue precious stone). It is derived from the Arabic and Persian *yakut*. (Cf. Bretschneider's *Mediaeval Researches from Eastern Asiatic Sources*, vol. i, p. 174.)

FIGURE 3

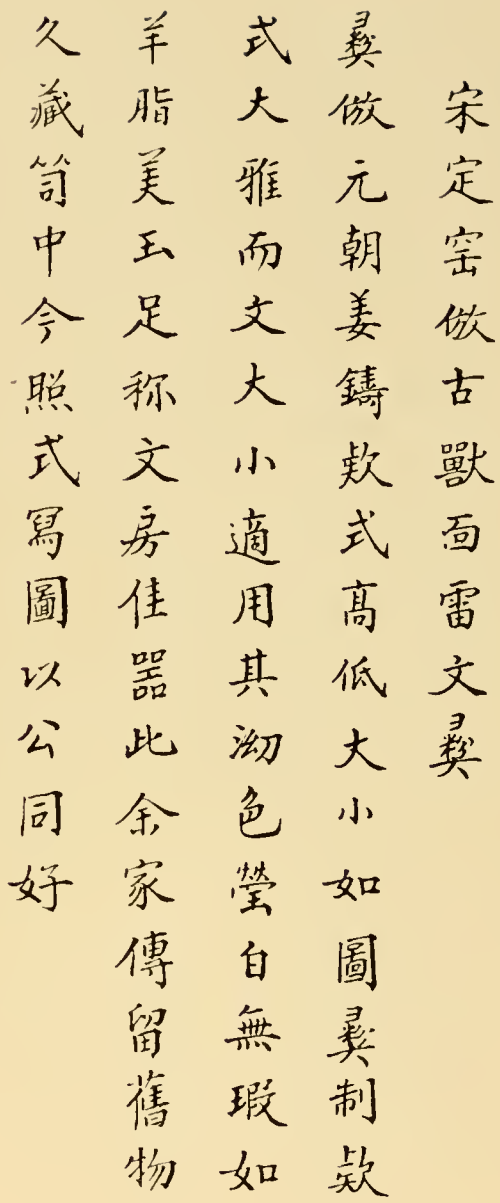
Purple TING YAO of the Sung dynasty. Copy of an ancient Sacrificial Vessel engraved with cicada designs.

This sacrificial vessel (*ting*) was copied from a figure in the *K'ao ku t'u*,[1] the height and dimensions being the same as in our illustration. The form is distinguished and the decoration is artistically executed, handing down the style and spirit of the three ancient dynasties. The colour of the glaze is a warm purple, clear and deep like the tint of ripe grapes, delightful in its brilliant lustre. Among the productions of the Ting-chou kilns white glazes form the great majority, the purple and black glazes being comparatively rare, so that a fine piece of the purple variety like this is very seldom seen. I bought it myself for ten taels of silver at the capital from a curio dealer's stall in the Pao Kuo Ssŭ.[2]



[1] The *K'ao ku t'u*, 'Illustrated Examination of Antiquities,' in ten books, was written by Lü Ta-lin, and the first edition was published in 1092. It is often printed as an appendix to the *Po ku t'u lu*, the imperial catalogue of bronzes referred to above.

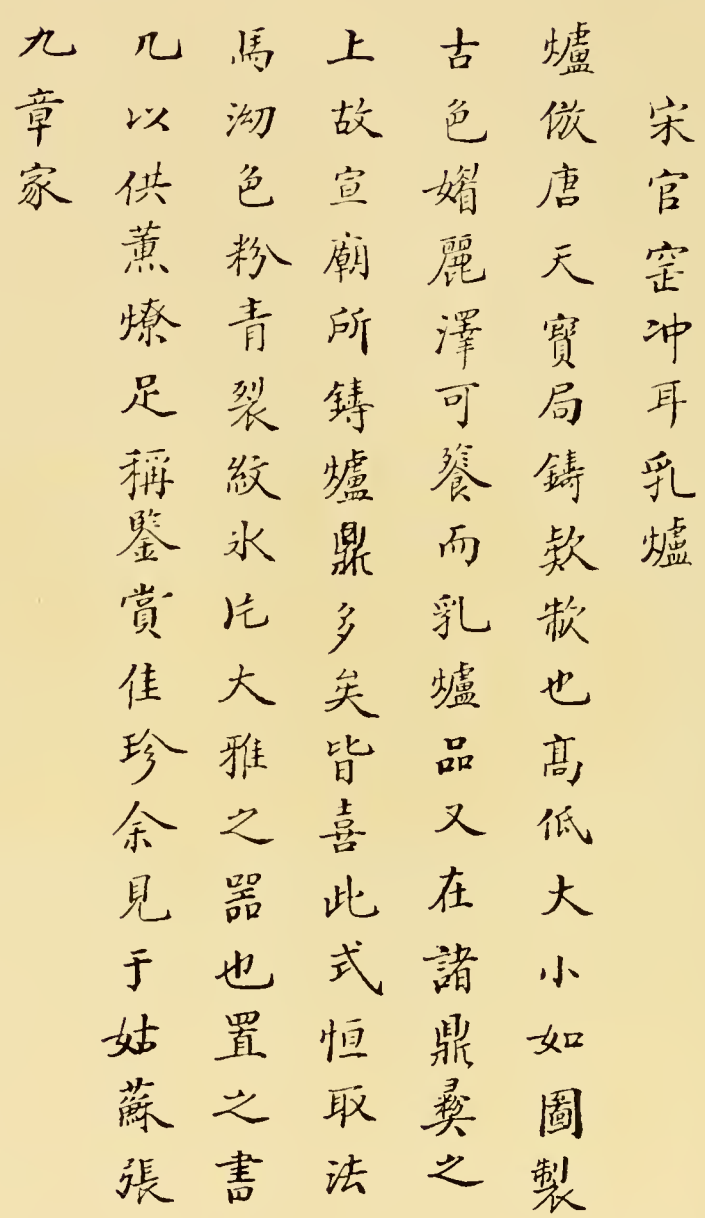
[2] Pao Kuo Ssŭ, 'State Protecting Temple,' is a large Buddhist temple in the southern or Chinese city of Peking. Fairs are still held in its courtyards on certain holidays, at which the dealers exhibit their wares for sale to throngs of visitors. This temple is famous for a remarkable image of Kuan-yin, decorated in coloured glazes, which is attributed to the Sung dynasty. (Cf. Bushell's *Oriental Ceramic Art*, p. 131.)



Ting Yao of the Sung dynasty. Ancestral Vessel with monsters' heads and band of scroll design.

The sacrificial vessel (*yi*) was copied from the figure of a bronze casting by Chiang of the T'ang dynasty.[1] The height and dimensions are reproduced in our illustration. The technique and form of the vessel are most artistic and the engraving is of sufficient depth to stand wear and tear. The glaze is clear white, pure and stainless, like fine jade of mutton-fat grain, and it is worth preserving as a beautiful ornament for a scholar's library. This is an ancient piece handed down in my own family, which has been kept for generations in a cabinet, and is now taken out to be illustrated here to give pleasure to my esteemed friends.

[1] The T'ang dynasty flourished from A.D. 618 to A.D. 906. I know nothing of Chiang as a worker in bronze of the period, nor of any book illustrated with his models. We shall find him quoted again in the description of Figs. 16, 25. It will be noticed that the character for T'ang in the Chinese text has been replaced by Yuan—a mistake of the copyist.



KUAN YAO of the Sung dynasty. Incense Burner with loop handles and mammillated feet.

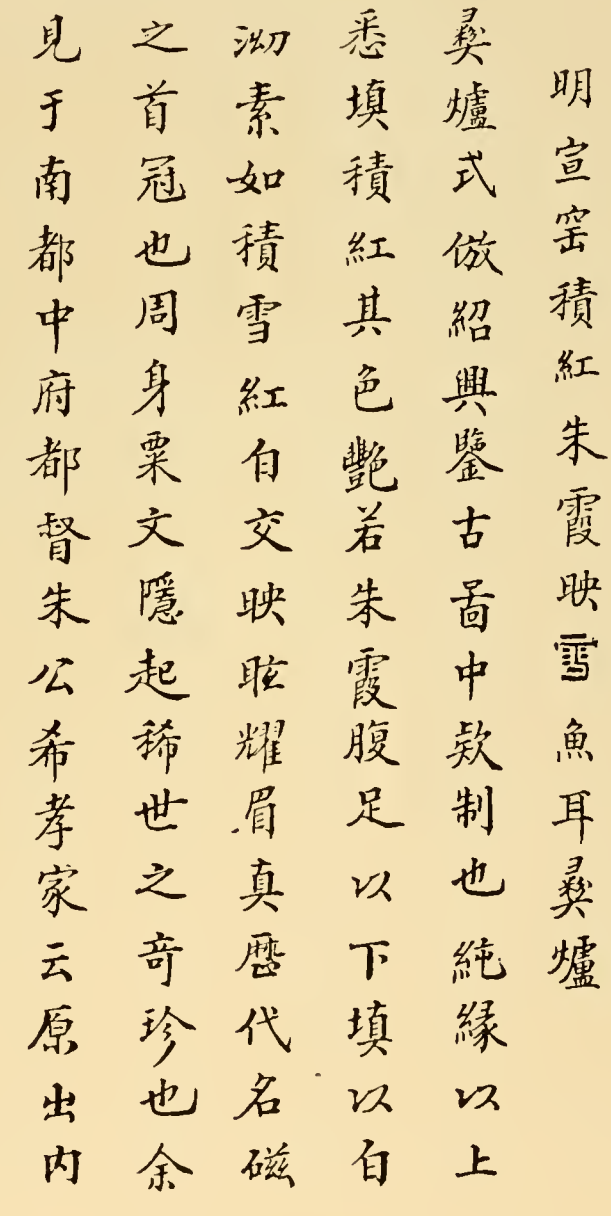
The incense-burner (*lu*) is copied from the figure of a bronze cast in the T'ien-pao[1] factory under the T'ang dynasty. It is drawn after its actual height and dimensions in our illustration. The form is antique and the glaze, of good colour, is bright and attractive. Besides, the particular class of mammillated incense-burners is ranked first among sacrificial vessels generally, so that most of the makers of bronze censers in the reign of Hsüan[2] preferred this shape and adopted it as their pattern. The colour of the glaze is a purplish blue of grey tone, fissured with a reticulation of ice-like cracks, and it is a piece of great beauty. For a place on the table in the library to burn offerings of fragrant incense it is truly an object to be treasured by a man of culture. I saw it at Ku-su[3] in the collection of Chang Chiu-chang.

[1] The T'ien-pao Chü referred to was probably a factory founded in the palace during the T'ien-pao period (A.D. 742–55).

[2] The reign of Hsüan-tê (1426–35) of the Ming dynasty, famous for its bronzes. The story goes that there was a great fire in the palace at the time, the ruins of which supplied a fortuitous mine of alloy of inimitable quality.

[3] An old name of Su-chou-fu, one of the principal cities of the province of Kiangsu.

FIGURE 6



Hsüan Yao of the Ming dynasty. Antique Censer with fish-shaped handles decorated in deep red with ruddy clouds melting in the sun at dawn.

The form of the sacrificial incense burner was copied from a design figured in the *Shao hsing Chien ku t'u*.[1] The upper part of the surface outside is filled in with deep red[2] of brilliant tint like ruddy dawn clouds, the lower part of the swelling bowl and the foot is glazed white, pure as driven snow. The red and white,[3] where they meet, melt into each other, so as to dazzle the eyes, and it is truly the very crown of our collection of celebrated porcelain of different dynasties. The whole body is strewn with faint tubercles, like grains of millet; it is really a precious jewel of a rare epoch. I saw it at the southern capital,[4] in the house of His Excellency Chu Hsi-hsiao, the governor of the city, who told me that it originally came from the imperial palace, having been given out to one of the princes as part of his monthly allowance, and that he himself bought it afterwards for three hundred taels of silver. In the present day a thousand taels of silver might be offered for another without succeeding in finding it.

[1] The *Illustrated Mirror of Antiquities*, a collection of ancient bronzes, published during the Sung dynasty in the Shao-hsing period (A.D. 1131-62).

[2] The *chi* of *chi-hung*, literally, 'massed red,' is more correctly written with another character, meaning 'sacrificial'. It was first used for the sacrificial cups made for the emperor Hsüan-tê's worship of the sun, which were coloured a brilliant crimson of *sang de bœuf* tone, due to proto-silicate of copper permeating a glaze rich in silica.

[3] It would be interesting to know whether this condition was intentional, or whether the whiteness was an accidental result of the firing of the piece. In the latter case the vessel would have been fired upside down. It is not uncommon to find a *sang de bœuf* vase with the upper part white where the copper has been dissipated in the fire.

[4] Nanking.

FIGURE 7

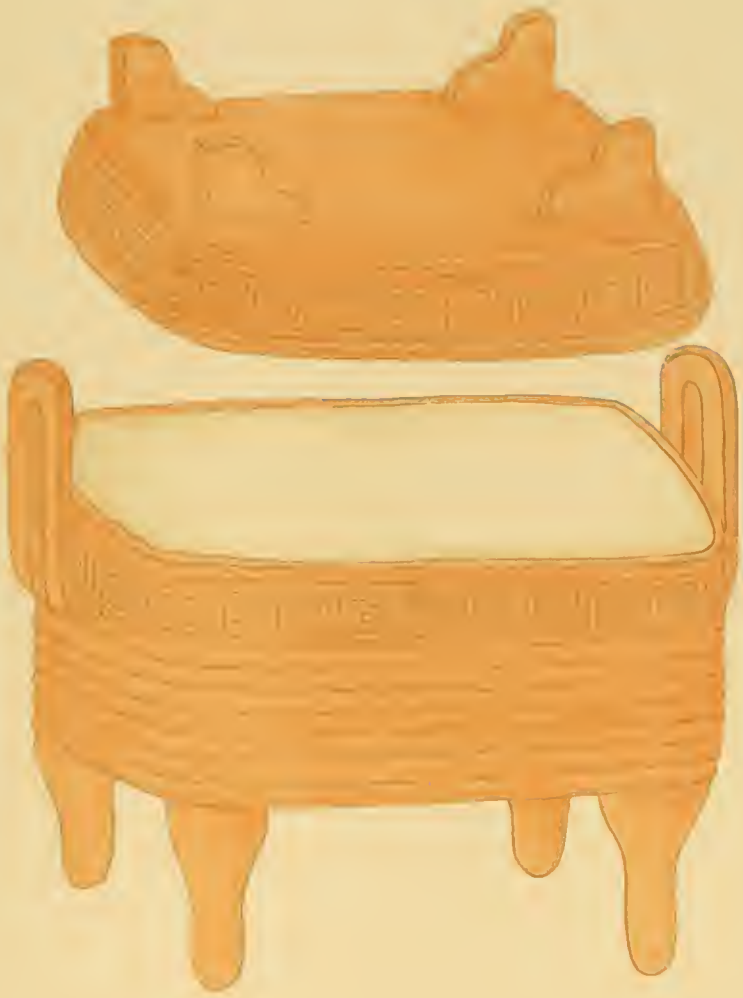
HUNG-CHIH YAO of the Ming dynasty. Small Incense Burner shaped as an archaic 'oak basket'.

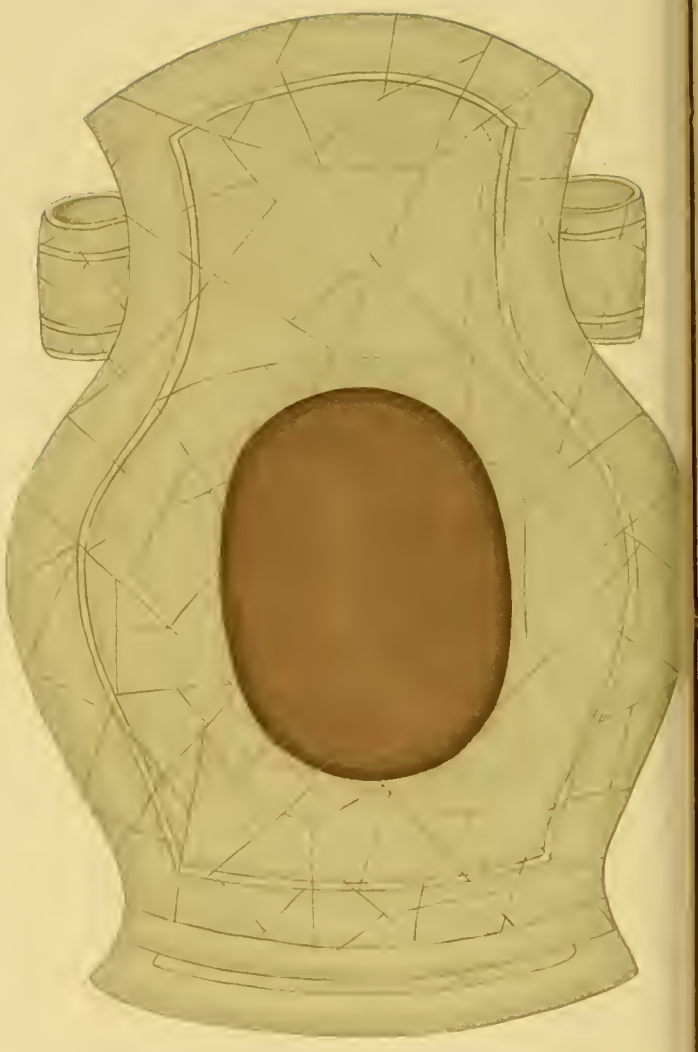
The incense-burner (*ting*) was copied from a figure in the *Hsüan ho Po ku t'u*,[1] and its height and dimensions are the same as those of our illustration. It has two upright handles (literally 'ears'), four feet, and a movable cover. The colour of the glaze is yellow, of the tint of boiled chestnuts. In form and decoration of antique artistic beauty, it is specially suitable for a place on the altar, ready for lighting offerings of fragrant incense. I got it for my own collection at Wu-mên, from the cell of the bonze[2] Hu-ch'iu.

[1] The imperial catalogue of ancient bronzes, published in the Sung dynasty, cited under Fig. 1.

[2] The word 'bonze', a common name for a Buddhist monk in the east, is derived from the Japanese.

明弘治窑象盖小鼎
鼎倣宣和博古圖款式高低大小如圖兩耳
四足有盖泑色黄如蒸栗古雅可愛置之几
上可供薰燎余得於吴门虎邱僧舍

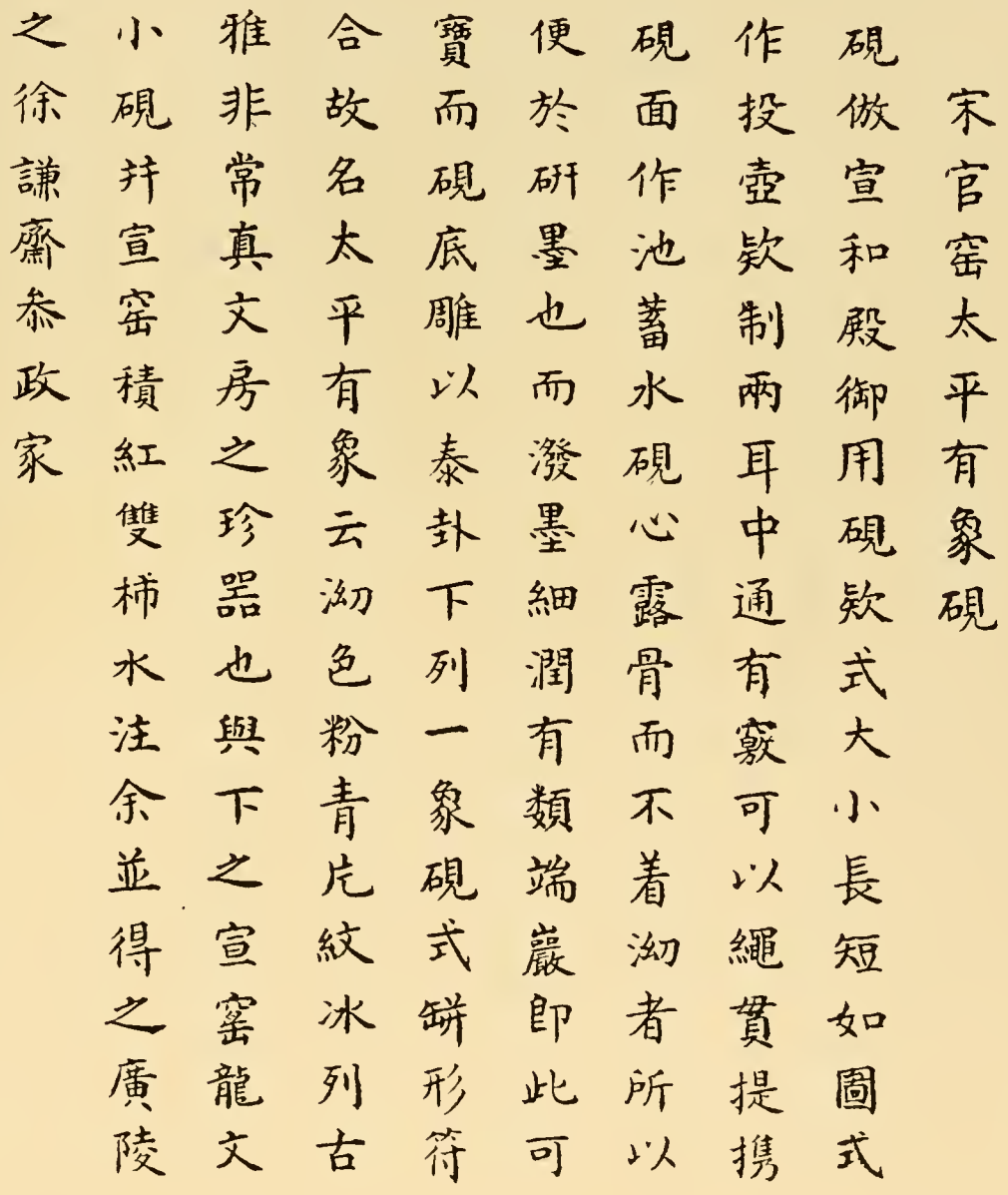




SECTION II

CONTAINING SEVEN ILLUSTRATIONS (FIGS. 8-14)

FIGURE 8



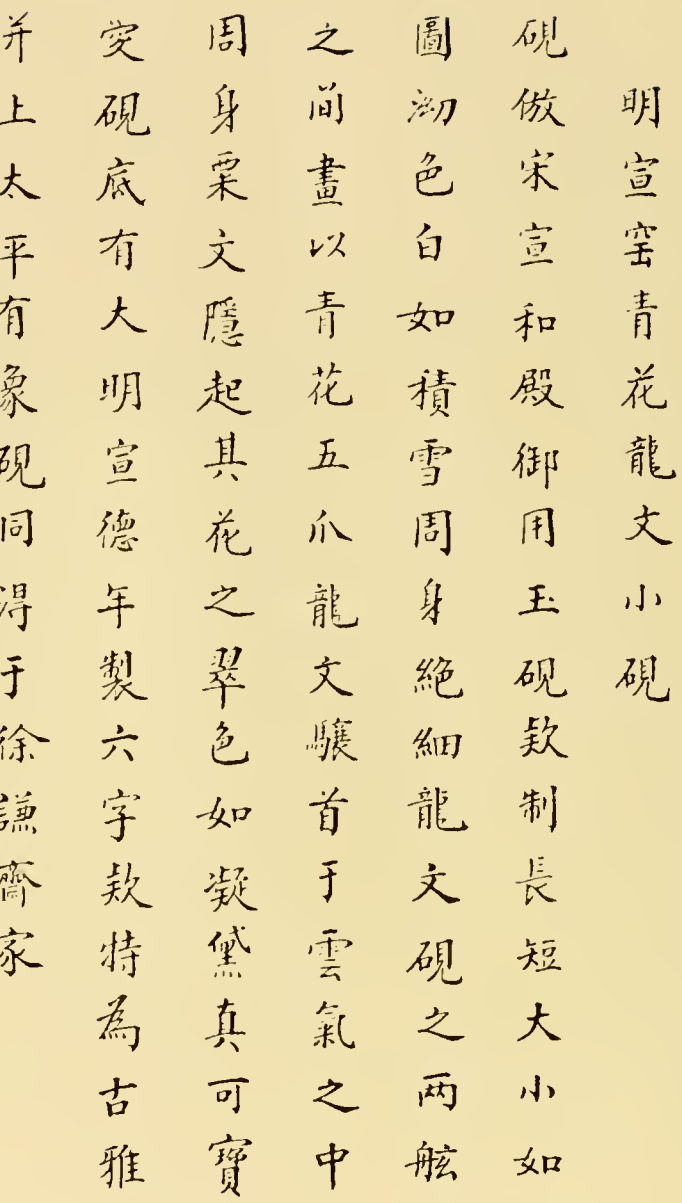
KUAN YAO of the Sung dynasty. Ink Palette inscribed with an augury of great peace.

The ink-palette (*yen*) was copied from the form of a palette used by the emperor in the Hsüan Ho Tien,[1] and it is reproduced in its actual size in our illustration. The outline is like that of a vase with loop handles at the sides, which are perforated for strings to hang the palette on the wall. The upper surface of the palette has in the middle an oval depression, like the pit of a water-palette, where the paste is exposed, having been left unglazed to adapt it better for rubbing the cake of ink. The result is as fine and rich a liquid ink as could be produced by the use of Tuan[2] stone, so that the two materials are to be valued equally. The bottom of the palette (which is also figured) is etched with the *t'ai* hexagram and with an elephant (*hsiang*) underneath. The shape of the palette, being that of a vase (*p'ing*), completes the 'rebus' *T'ai p'ing yu hsiang*, 'an augury of great peace,' which gives its name to the palette. The colour of the glaze is a greyish blue, crackled throughout with lines like ice cracks. Its archaic style and unusual pattern make it truly a precious object for the library of a scholar. Together with the little palette of *Hsüan yao*, decorated with dragons, figured next, and the *sang de bœuf* double persimmon water-pot which follows, I obtained this palette at Kuang-ling,[3] from the collection of Hsü Ch'ien-chai, a secretary in the yamen.

[1] A palace founded during the Sung dynasty in the Hsüan-ho period (A.D. 1119–25).

[2] The best ink-stones come from Tuan-ch'i, in the prefecture of Shao-ch'ing, in Kuangtung province.

[3] An old name of Yang-chou-fu, in the province of Kiang-su.



Hsüan Yao of the Ming dynasty. Ink Palette painted in blue with dragons.

A small ink-palette (*yen*) fashioned after the design of a jade palette used by the emperor in the Hsüan-ho palace,[1] drawn of the size of the original in our illustration. The glaze is as white as driven snow, pencilled all round the sides with dragons delicately drawn. Each of the two sides of the body displays a five-clawed dragon painted in blue outline, stretching out its neck into the midst of scrolled clouds. The whole surface rises into faint millet-like elevations, the bright blue of the decoration is as intense as congealed ink, and it is really a beautiful and desirable specimen. An inscription in six characters, *Ta Ming Hsüan tê nien chih*,[2] is pencilled in blue underneath, in good antique style. I acquired it, with the 'augury of great peace' palette just described,[3] from the collection of Hsü Ch'ien-chai.

[1] See note to Fig. 8.

[2] 'Made in the reign of Hsüan-tê (A. D. 1426–35) of the Great Ming (dynasty).'

[3] Illustrated in Fig. 8.

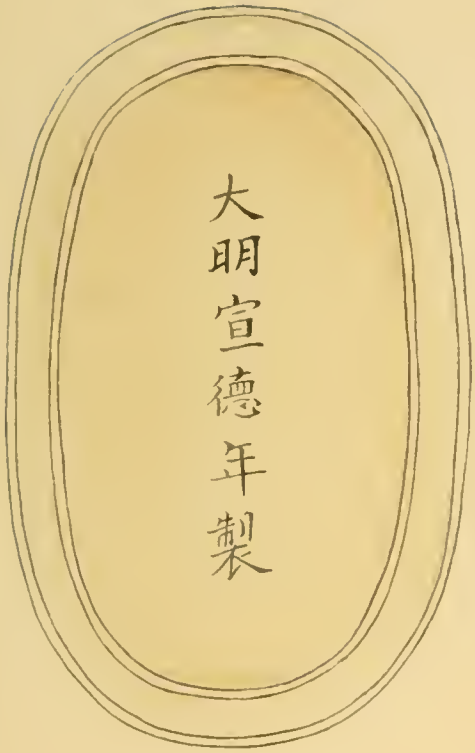
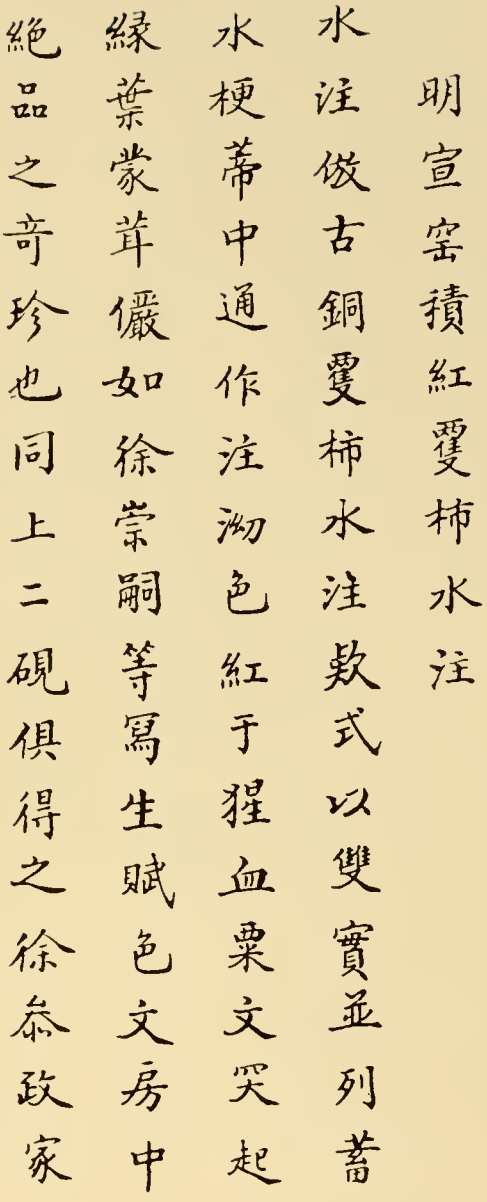

大明宣德年製

FIGURE 10

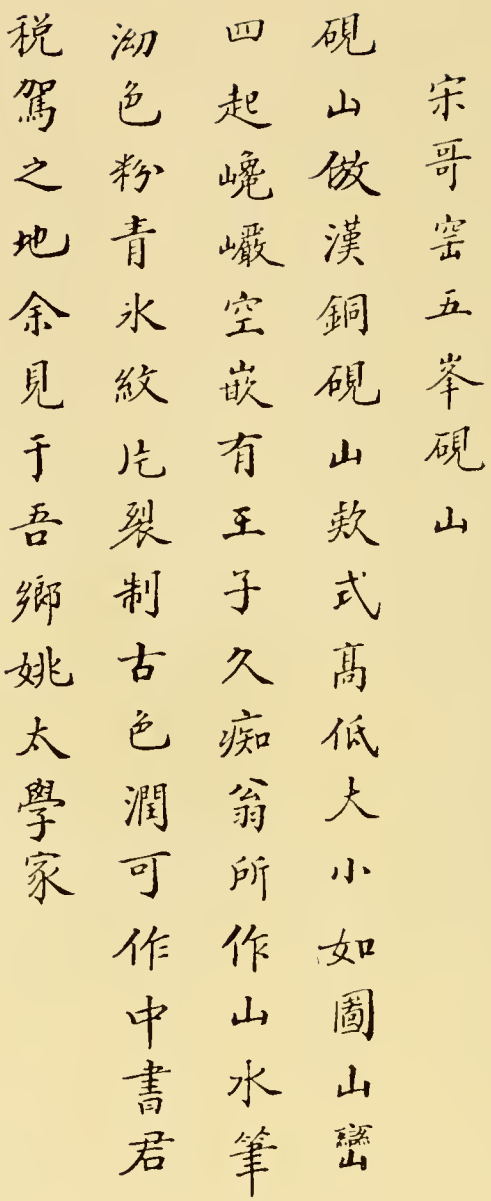


Hsüan Yao of the Ming dynasty. Water Dropper in the form of two persimmons coloured deep red.

The water-dropper (*shui chu*) was fashioned after the design of an ancient piece of the same kind moulded in bronze. It is composed of a pair of persimmons[1] hanging together from a leafy twig, and the twig is perforated along its length to make a spout for dropping water on the palette. The colour of the red glaze is like fresh blood, rising into millet-like elevations, the leaves are green, the stalk is brown, exactly like the colouring of a water-colour picture of Hsü Ch'ung-ssŭ,[2] or one of his fellow artists, copied from nature. It is a rare jewel for the ornament of a scholar's library. I acquired it for my own collection, in company with the two preceding ink-palettes, from Secretary Hsü.

[1] The *Diospyros shitze* of botanists, a tree cultivated for its fruit throughout the north of China.

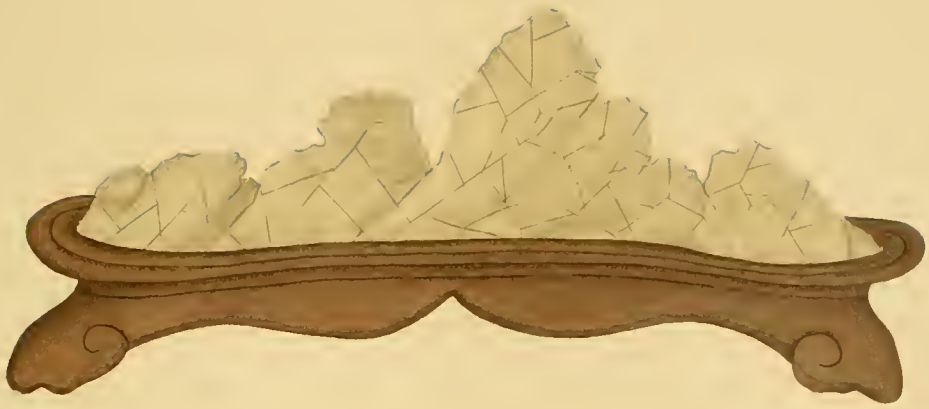
[2] A clever artist of the tenth century, who painted fruit, flowers and insects. (Cf. Giles's *Chinese Pictorial Art*, p. 93.)



Ko Yao of the Sung dynasty. Brush Rest shaped as a mountain with five peaks.

The brush-rest (*yen shan*) was copied from a bronze brush-rest of the Han[1] dynasty, and its dimensions are the same as those of our illustration. A miniature range of hills with a central peak and four lesser elevations, the precipitous sides and deep valleys are carved in the style of a landscape sketch by the old artist of genius Wang Tzŭ-chiu. The glaze is purplish-blue in colour, crackled throughout with a network of ice-like cracks. Of antique form and lustrous colour, it forms an ideal rest for the brushes of a calligraphist. I saw it at the house of my fellow citizen Yao, member of the Imperial Academy.

[1] The Han dynasty flourished from B. C. 206 to A. D. 220.



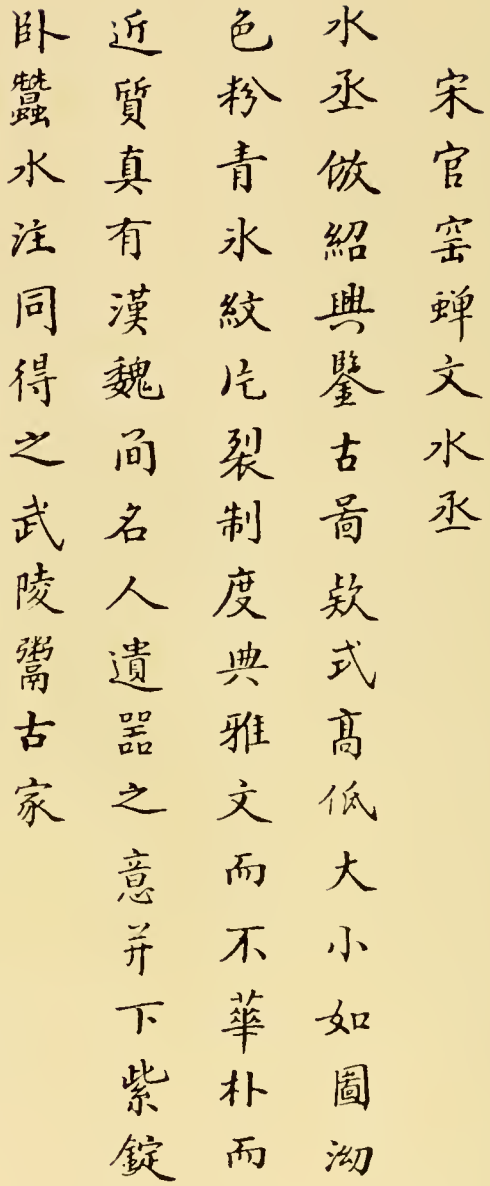
宋龍泉窯高足豆水丞
水丞倣考古畫款式而高低大小如畫洶色
翠碧如水苔隄柳纖〻可愛蓋腹之上花文
突起生動如畫腹中注水上有蓋覆可免塵
侵鼠竊最為適用余得之于吳江李學博家

Lung-ch'üan Yao of the Sung dynasty. Water Pot of tazza shape with cover.

The water-pot (*shui ch'êng*) was copied from a figure in the *K'ao ku t'u*,[1] and its various dimensions are reproduced in our illustration. The colour of the glaze is a bright jade-like green, of the delightfully fresh tint of damp moss or young pendent willow twigs. The cover and swelling bowl are worked all round with floral designs which stand out in strong relief, instinct with life as in a painted picture. When the bowl is filled with water there is a cover to be placed on the top to keep out dust and prevent rats stealing the contents, so that it is eminently fitted for daily use. I acquired it at Wu-chiang [2] from the collection of Li Hsüeh-po.

[1] The 'Illustrated Examination of Antiquities' of the eleventh century, cited in a note under Fig. 3.

[2] A city of the third rank in the prefecture of Suchoufu, province of Kiangsu.



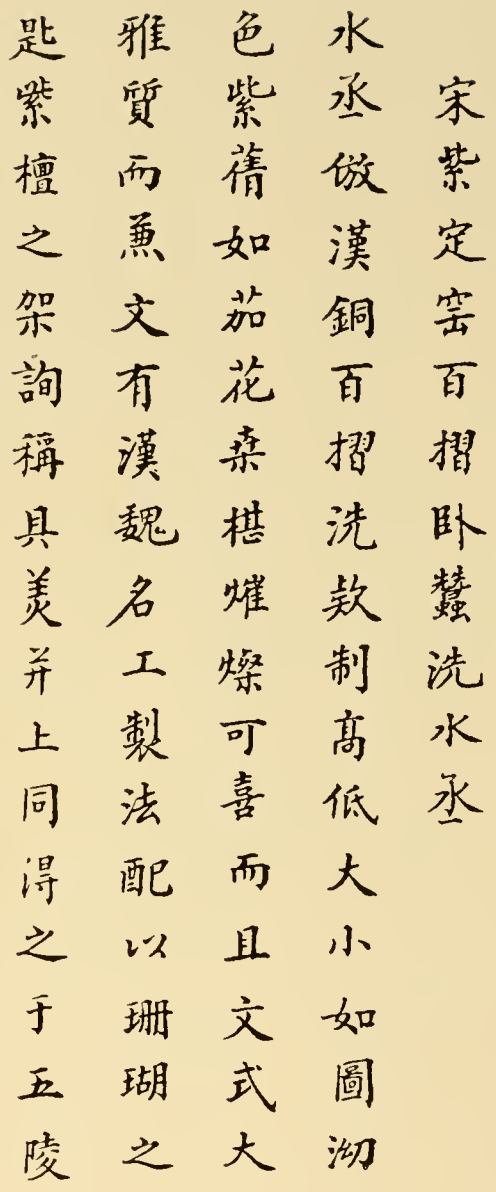
KUAN YAO of the Sung dynasty. Water Pot engraved with cicada designs.

The water-pot (*shui ch'êng*) was copied from a figure in the *Shao hsing Chien ku t'u*,[1] and its various dimensions are reproduced in our illustration. The colour of the glaze is a greyish blue, fissured with a reticulation of ice-like cracks. The form and decoration are of studied elegance, finished but not too elaborate, it is somewhat simple in its depressed outline, but carried out in lines handed down from clever craftsmen of the Han and Wei[2] dynasties. At the same time as the purple Ting-chou water-pot decorated with coiling silkworms figured next, I purchased this one from a dealer in antiquities at Wu-ling.[3]

[1] Cited in a note to Fig. 6.

[2] The Han and Wei dynasties reigned from B. C. 206 to A. D. 264.

[3] Prefecture Ch'ang-tê-fu in the province of Hunan.



Purple TING YAO of the Sung dynasty. Water Pot for washing brushes of fluted form with band of coiling silkworms.

The water-pot (*shui ch'êng*) was copied from the design of a many-lobed washer of bronze of the Han[1] dynasty and its various dimensions are reproduced in our illustration. The colour of the glaze is a bright purple, resembling the fruit of the aubergine[2] plant, of delightful brilliancy and sheen. Besides the studied elegance of the form, the details are worked out in the style of a skilful craftsman of the Han or Wei dynasty. It is provided with a coral spoon, and mounted on a carved rosewood stand to display its refined beauty. I acquired it together with the preceding piece at Wu-ling.

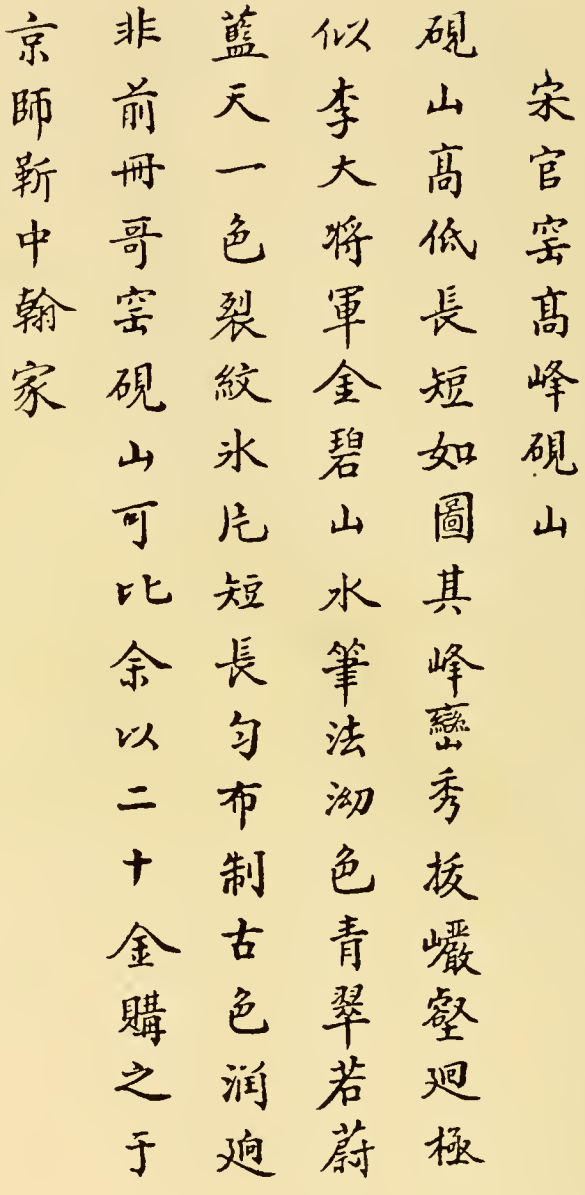
[1] B. C. 206–A. D. 220.

[2] The egg-apple, called also brinjal, or the egg-plant, is the produce of the *Solanum melongena*. The ceramic colour is derived from the cobaltiferous ore of manganese found in many parts of China, hence its common name of manganese purple.

SECTION III

CONTAINING SEVEN ILLUSTRATIONS (FIGS. 15–21)

FIGURE 15

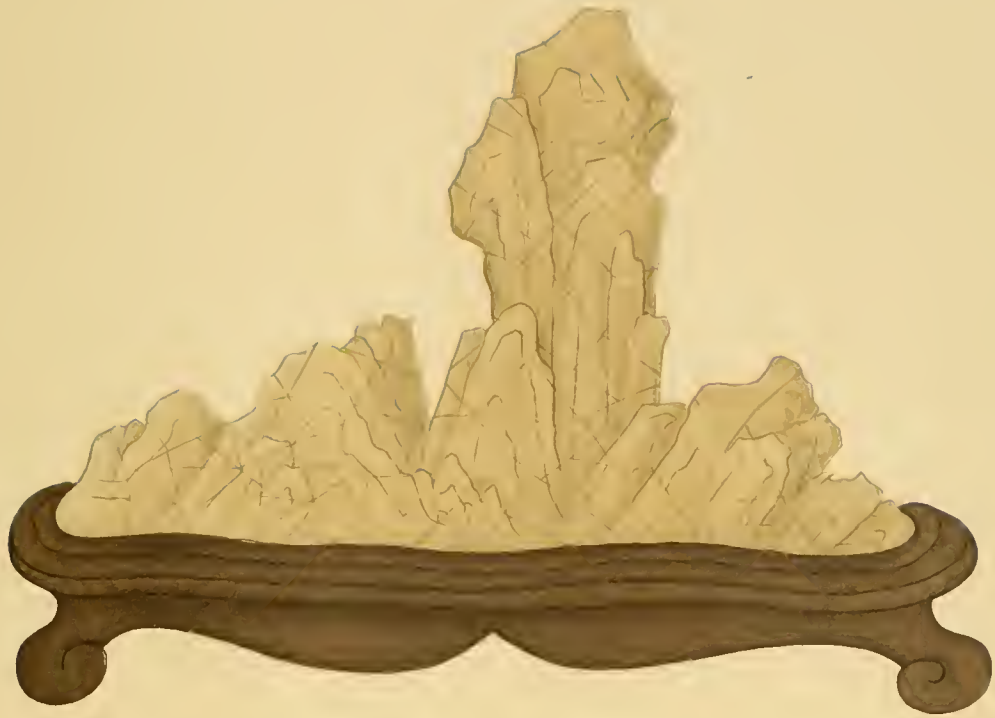


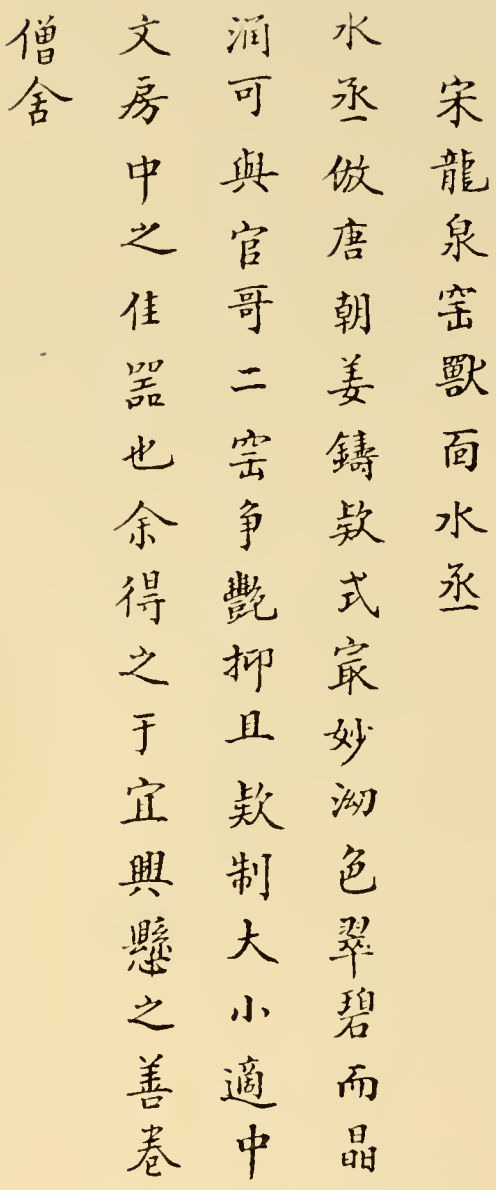
KUAN YAO of the Sung dynasty. Brush Rest in the form of hills with a tall peak.

The brush-rest (*yen shan*) is figured after the lines of its original size in our illustration. The precipitous peak is carefully modelled with its prominences and hollows in strong contrast, after the style of a landscape picture in gold and green of the famous General Li.[1] The glaze is blue, as bright as the vitex-tinted[2] azure sky, crackled throughout with ice-like lines of varied length. The antique tint and lustrous glaze excel even those of the *Ko Yao* brush-rest which was illustrated in Fig. 11. I bought it for twenty taels of silver at the capital (Peking), from the collection of Hsin, the Secretary of the Grand Secretariat.

[1] Li Ssŭ-hsün, a great grandson of the founder of the T'ang dynasty. He was made a general in 713, but was more famous as the greatest landscape painter of his age, and especially as the founder of the Northern School of Chinese Art, the chief characteristic of which seems to have been its brilliant colouring. (Cf. Giles's *Chinese Pictorial Art*, p. 42.)

[2] The *Vitex incisa*, the 'sky-blue flower' of the Chinese, is a flowering shrub which grows wild on the hillsides of northern and central China. The tint of its flowers approaches that of the forget-me-not.





Lung-ch'üan Yao of the Sung dynasty. Water Pot with monster mask handles.

The water-pot (*shui ch'êng*) was fashioned very cleverly after the design of a bronze casting by Chiang of the T'ang[1] dynasty. The colour of the glaze is a bright green like nephrite jade, which in translucency and lustre almost rivals the productions of the imperial and Ko kilns of the time. The form and size are not extravagant, and it is a most desirable acquisition for the library of a scholar. I found it myself at Yi-hsing-hsien[2] in the cell of the Buddhist monk Shan-chüan.

[1] The T'ang dynasty flourished A. D. 618-906.

[2] A city near Shanghai, which is chiefly famous for its reddish stonewares, the kind known to us from a Portuguese word as boccaro ware (see Figs. 44, 45).

KUAN YAO of the Sung dynasty. Quadrangular Vase with ringed monster-head handles.

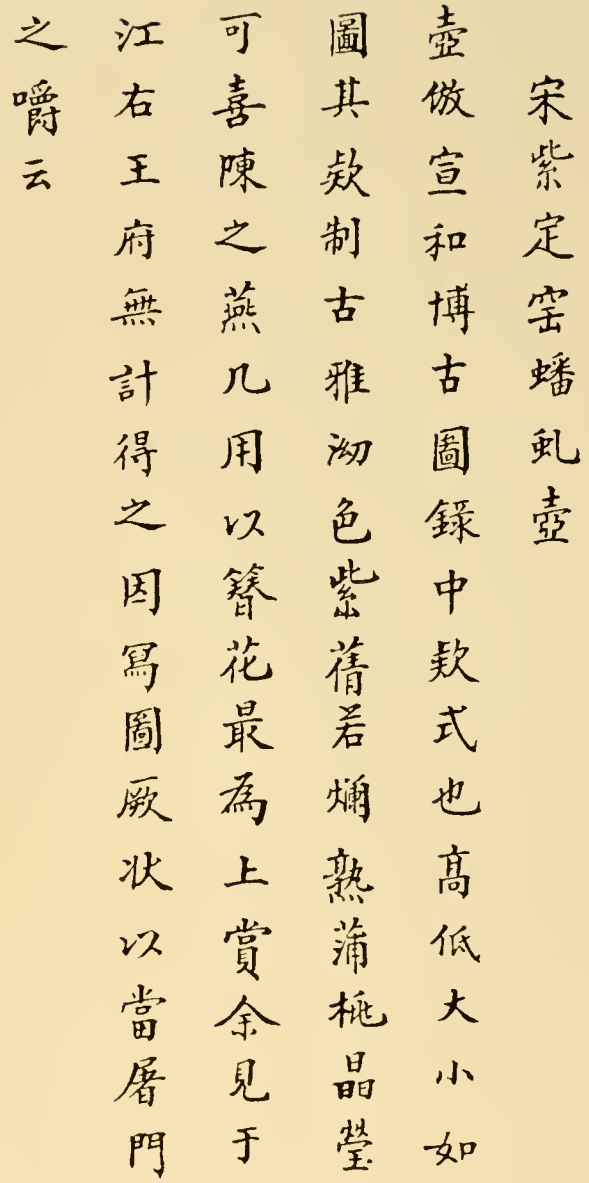
The quadrangular vase (*fang hu*) was copied from a figure in the *Hsüan ho Po ku t'u lu*,[1] and its various dimensions are reproduced in our illustration. The body of the vase is perfectly square and upright, without a hair's breadth irregularity, or any leaning to either side. The colour of the glaze is a pale fresh blue, reticulated with ice-like crackle, and it is a celebrated specimen of the imperial ware of the time. This vase came from the collection of Kuo Ch'ing-lo, who originally bought it for fifty taels of silver, although it had then no cover. Ch'ing-lo happening to go out fishing one day, found in the boat a cover which had been pulled up in the boatman's net, and bought it for ten strings of 'cash'.[2] When he reached home again he placed it on the vase and it was really the original cover. There is an ode written by Ch'ing-lo in commemoration of this incident. I was permitted once to examine the piece, and have not forgotten it to-day. Now that Ch'ing-lo has passed away, I know not who has become the owner of the vase.

宋官窑獸耳方壺

壺倣宣和博古圖錄中款式也高低大小如圖而壺體端方周正毫無欹傾偏側之病洵色青葱水紋折裂官窑中之名器也此壺原出于鄭青螺家始以五十金得壺而無其蓋青螺偶于潁上漁舟觀捕魚舉網得之以錢十緡購之歸置壺上恰原蓋也青螺有詩紀之余得一見至今不忘今青螺下世不知此壺又歸誰主矣

[1] The catalogue of ancient bronzes cited under Fig. 1.

[2] A string of a thousand cash is equivalent to about a tael of silver.



Purple TING YAO of the Sung dynasty. Sacrificial Jar with horned dragons.

The sacrificial jar (*hu*) was copied from a figure in the *Hsüan ho Po ku t'u lu*,[1] and its original dimensions are reproduced in our illustration. The outlines of the design are antique and distinguished, the colour of the glaze is a warm purple, like grapes ripened in the sun, beautifully clear and lustrous. As a receptacle for flowers on the dinner table it would really be an acquisition of the highest class. I saw it formerly in the palace of the Prince of Chiang-yu, where they could not remember its source, and I sketched the picture with the greatest care, in order to submit it afterwards for the appreciation of my learned friends.

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

FIGURE 19

Ju Yao of the Sung dynasty. Trumpet-shaped Vase engraved with palm-leaves and scrolled designs.

The trumpet-shaped vase (*ku*) was copied from a sacrificial wine-vase figured in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are given in our illustration. Very few productions of the Ju-chou kilns have come down to our time, and those that have are mostly platters, cups, and the like. These are, besides, generally cracked and imperfect, so that a fine perfect piece like this vase, with no crack even as minute as a hair or thread of silk, is rare indeed. Moreover the old wine-jars known as *ku* and *tsun*[2] are most excellent receptacles for flowers, and no other shapes can compete with them for this purpose. In its form, technique, and in the colour of its glaze, this vase surpasses any production of the imperial (*kuan*) or Ko kilns of the period, and it is not surprising that its value should be correspondingly high. I saw it when I was at the capital (Peking), in the collection of Huang,[3] a general of the emperor's bodyguard, who told me that he had bought it for 150,000[4] 'cash' from Yun Chih-hui.

宋汝窯蕉葉雷文觚

觚倣宣和博古圖錄中款式也高低大小如盞之類亦多殘缺不完若此觚之完好毫無絲髮非他器可比如此觚之制度洵色駕乎官哥之上無怪其價目之軒昂也余見于京師黃家彼云以百五十千得之於雲指揮家綿衣家彼云以百五十千得之於雲指揮家

[1] The imperial catalogue of ancient bronzes, cited under Fig. 1.

[2] The *ku* vases are hornlike, with tall, slender, graceful bodies and flaring mouths; the *tsun* are fashioned in more or less similar lines, but are more squat and solid, so that their diameter sometimes exceeds their height.

[3] Three other notable pieces in the same collection are illustrated in our album as Figs. 40, 59, and 60.

[4] The copper 'cash' of China has varied in value at different times, but the normal rate of exchange is 1,000 for a tael, or Chinese ounce of silver, so that the above would roughly represent about £50 sterling.

CHÜN YAO of the Sung dynasty. Small Jar moulded with two phoenixes as handles.

宋均窑雙鳳小尊

此尊不知倣何款制或自創耳然制度亦典雅而文決非俗工可辦必名流所作也夫均窑之器在宋諸窑之下而此尊式雅色佳又為花器當與汝官哥定諸器並駕齊馳矣尊足下有五字為號数可證為均器無訛矣今幸為余所藏

This wine-jar (*tsun*) is modelled after a design from some unknown source, or perhaps after the original fancy of the potter; yet the form is of classical style, and the work has been executed by no common hand, so that its maker must have been a scion of some noted line of antecedent craftsmen. The productions of the Chün-chou kilns are generally ranked by connoisseurs below those of the other factories of the Sung dynasty, but this jar with its well-modelled form and beautiful colour, as well as from being so well adapted to hold flowers, is worthy of being placed on the shelf of the cabinet with any collection of specimens from the Ju, Kuan, Ko, or Ting potteries. Underneath the foot of the jar the character *wu*, 'five,' is found engraved as a numeral 'mark'—an evidence that it is, without any doubt, really a Chün-chou piece.[1] I am at present myself the fortunate possessor of this jar.

[1] We are told by Chinese ceramic writers that it was the usual practice of the Chün-chou potters to incise in the paste before the piece was glazed one or two numerals. If more than one such occur it is the same numeral repeated, being first incised underneath, and again on some part of the upper surface of the shaped dishes for flowering narcissus bulbs, for example, which are the finest specimens of Chün-chou ware extant.

元朝樞府窑暗花蒜蒲小鉼

國朝永宣填白暗花諸器皆倣之樞府窑者也而樞府一窑又倣之北宋定器此鉼之制度色澤花文全乎倣定矣鉼底有樞府二字暗款况鉼制大小適中置之燕几以簪艸本諸花若水仙秋海棠金萱短葉菊花最妙此亦余齋中物也

SHU FU YAO of the Yuan dynasty. Small Vase with garlic-shaped mouth ornamented with designs lightly tooled in the paste under the glaze.

Under our own dynasty the pure white porcelain of the reign of Yung-lo[1] and Hsüan-tê,[2] with ornamental designs faintly engraved under the glaze, was all copied from the *Shu Fu Yao*,[3] and the *Shu Fu Yao* itself was modelled after the Ting-chou porcelain of the Northern Sung dynasty.[4] This vase (*p'ing*) has its peculiar shape, its white-toned glaze, and its engraved decoration, all alike copied from the Ting-chou ware. Underneath the foot of the vase the two characters *shu fu*, 'imperial palace,' are lightly engraved under the paste as a 'mark'. The form and size of the vase are exactly suitable for the decoration of a small dinner-table with a few sprays of herbaceous flowers, such as narcissus, begonia, golden lily, or dwarf chrysanthemum. This piece also stands now in my own study.

[1] A.D. 1403–1424.

[2] A.D. 1426–1435.

[3] Shu Fu was the name of the imperial palace during the Yuan dynasty (A.D. 1280–1367), so that the name Shu Fu Yao indicates 'ware made for the use of the palace'. The affiliation of the art of engraving the several classes of white porcelain, as traced out above, is interesting and convincing.

[4] A.D. 960–1126.

SECTION IV

CONTAINING TEN ILLUSTRATIONS (FIGS. 22-31)

FIGURE 22

Ju Yao of the Sung dynasty. Small rounded Beaker of old bronze design.

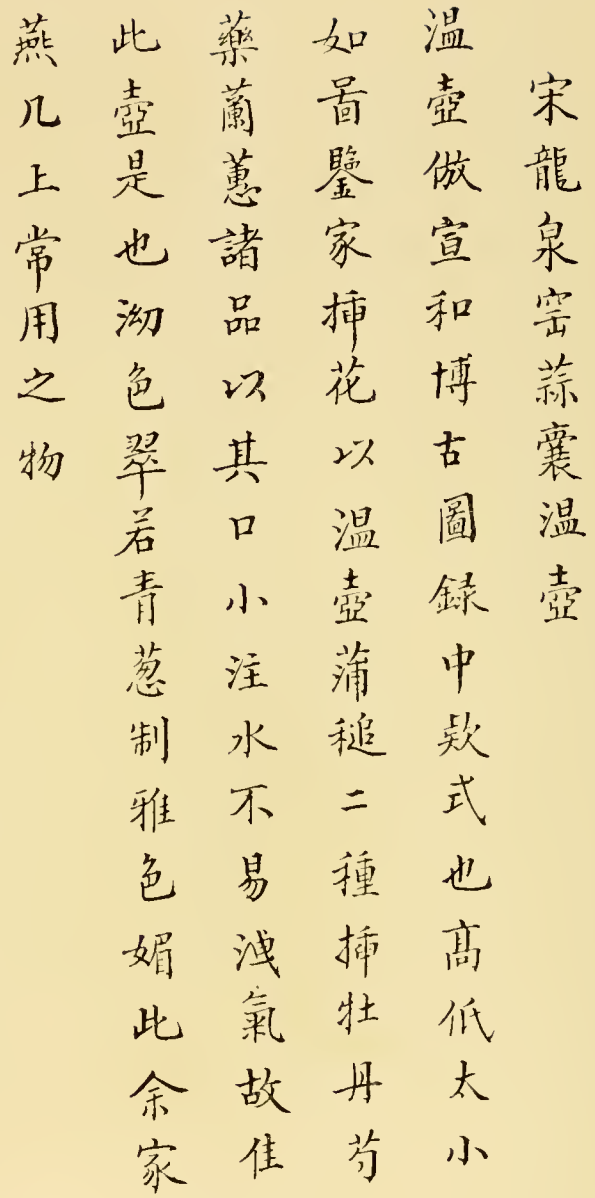
The beaker-shaped vase (*ku*) was fashioned after the figure of a sacrificial vessel in the *Hsüan ho Po ku t'u*,[1] and its several dimensions are reproduced in our illustration. I have said already (in the description of Fig. 19) that the productions of the Ju-chou kilns comprise mainly platters and cups, and that other pieces are very rare indeed. So that this vase with its finished form and finely-tinted glaze should be ranked even above the several productions of the imperial and Ko kilns of the time. Moreover the colour of the glaze is of the sky-blue shade of the vitex flower, and the whole surface has nowhere a single hair of crackling, so that it is indeed a rare example of the ceramic ware of Ju-chou of almost unique interest. It is well worthy of a place beside the slender trumpet-shaped vase engraved with scrolled designs and palmations, which was illustrated in the preceding section of the album (Fig. 19), and is to be classed with the latter as a receptacle for flowers of the most *recherché* kind. I saw it at Wu-mên[2] in the house of the high official Shên Wên-ting.

宋汝窯小圜觚

觚倣宣和博古圖款式也高低大小如圖前云汝窯之器盤盞為多他器為少而此觚制度色澤乃在官哥諸窯之上抑且泑色蔚藍周身毫無紋片此汝窯諸器中之絕品也當與前冊雷文蕉葉觚同為上乘花器余見于吳門申文定公家

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

[2] One of the quarters of the city of Shao-hsing-fu, in the province of Kiangsu.



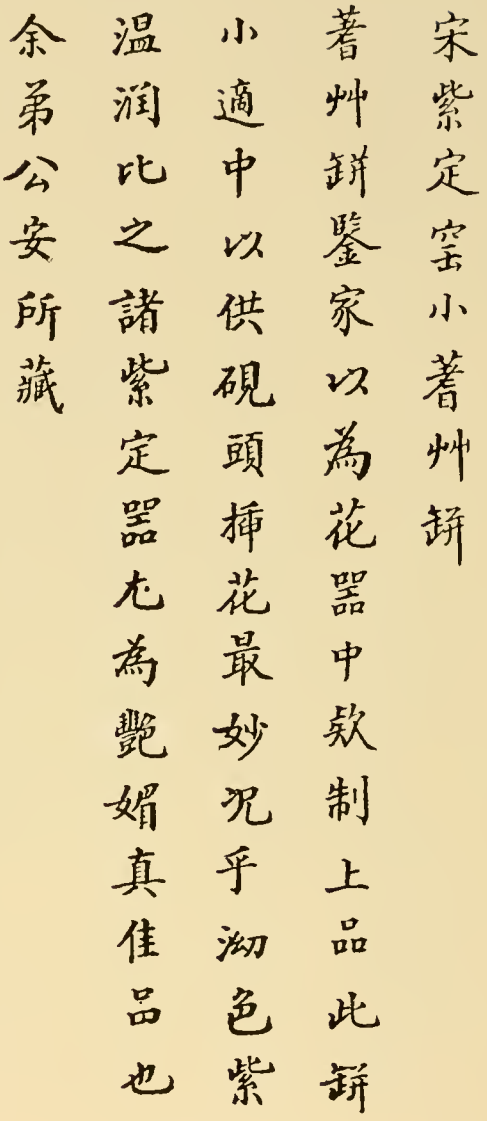
LUNG-CH'ÜAN YAO of the Sung dynasty. Hot-water Bottle with swelling garlic-shaped mouth.

The hot-water bottle (*wên hu*) was copied from a figure in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are reproduced in our illustration. In cultured circles for holding flowers the hot-water bottles and the club-shaped vases[2] are the two kinds most highly esteemed as receptacles for the Mutan tree paeony, for the herbaceous paeony, and for varieties of orchids, because the mouths of these vessels are small, so that when filled with water they allow no bad smell to escape. This bulbous-necked bottle is a case in point. The glaze is bright green, of the tint of fresh onion-sprouts, so that the colour is as beautiful as the form is classical. The vase has long been in constant use on the dining-table of our own ancestral home.

[1] The imperial catalogue of ancient bronzes so often cited (see Fig. 1).

[2] Literally bulrush beaters (*p'u ch'ui*), resembling the club-shaped wooden mallets used by Chinese washer-women to beat clothes against rocks or boulders at the riverside.

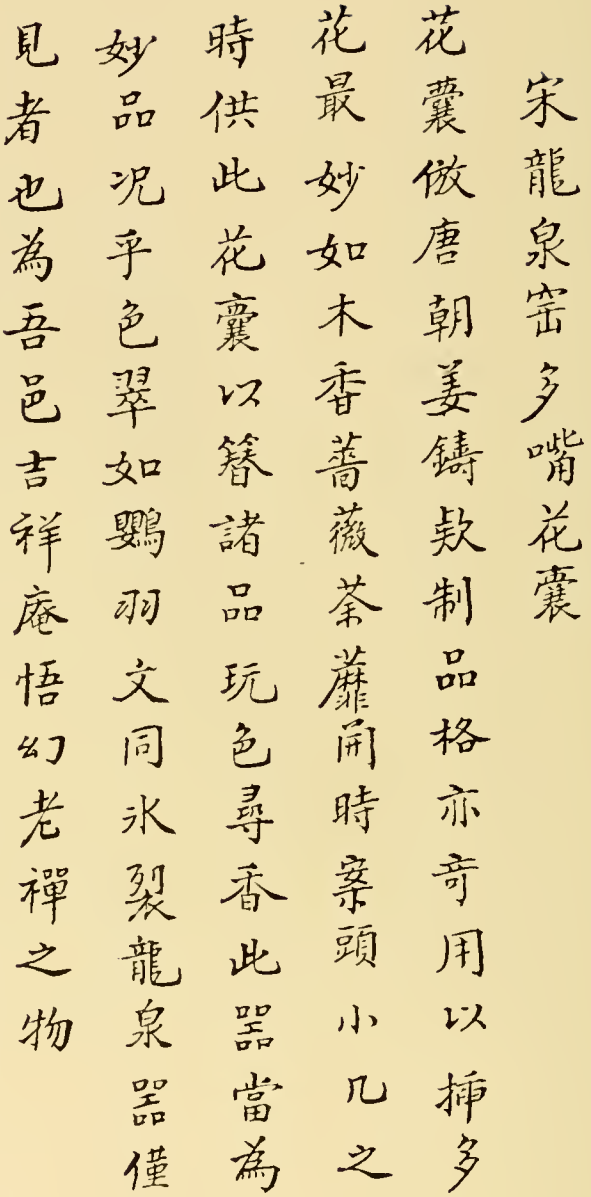
FIGURE 24



Purple Ting Yao of the Sung dynasty. Small quadrangular Vase to hold divining-rods.

Small divining-rod vases[1] are considered by connoisseurs to constitute a most suitable form for holding flowers. This vase (*p'ing*) is of medium size, and exactly adapted for flowers on the writing-table beside the ink-palette. Moreover the colour of the glaze is a bright purple of warm lustrous tone, so that it stands out among the several pieces of purple Ting-chou ware as a fine specimen of surpassing beauty. It is in the collection of my younger brother Kung An.

[1] Divining-rods are made of twigs of the *Achillea sibirica*, a tree which is still cultivated in the grounds of the tomb of Confucius in the province of Shantung. The conventional form of the vessel containing them is quadrangular, with two of the eight trigrams of ancient divination worked in relief on each of the four sides of the vase, separated by the circular *yin yang* symbol of light and darkness. The peculiar ornamentation of the vase in the illustration suggests a degradation of such symbolical designs into a merely geometrical pattern. The original form is still a favourite one in the imperial potteries of Ching-tê-chên to-day, which send up to the Palace at Peking square vases with the symbols worked in the paste in salient relief, invested with manganese purple, turquoise crackle, or 'robin's egg' glazes.

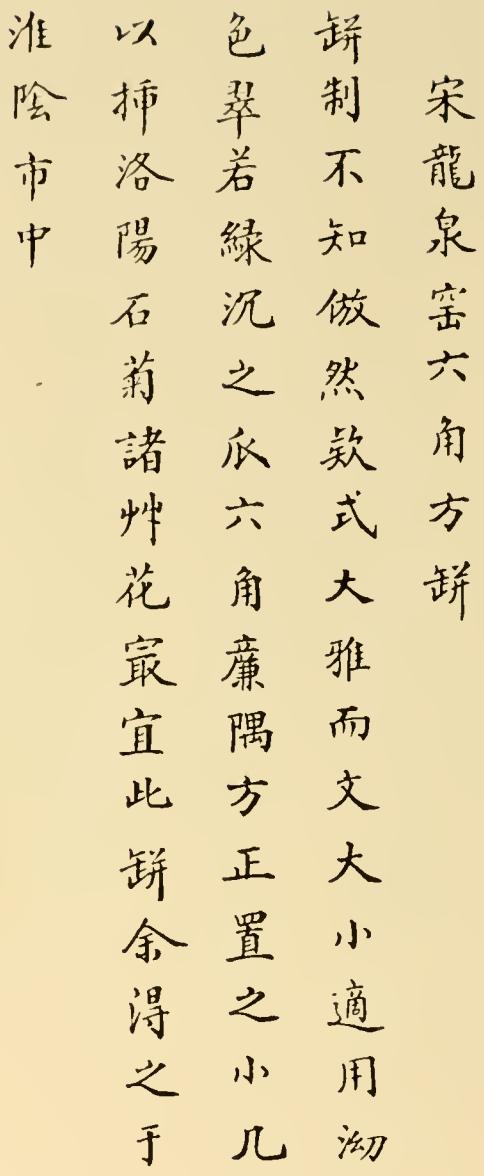


Lung-ch'üan Yao of the Sung dynasty. Flower Receptacle with several mouths.

The receptacle for flowers (*hua nang*) was copied from a design for a casting in bronze by Chiang of the T'ang dynasty,[1] and is a form of rare occurrence, extremely convenient for holding several varieties of flowers, such as the different kinds of roses, as they blossom in due season, and are placed on the altar on ceremonial anniversaries. This little vase filled with flowers on such occasions affords a delightful show of colour and diffuses an exquisite fragrance, so that it deservedly ranks high. Besides, the colour is a bright green[2] like the plumage of a parrot, crackled throughout with lines like fissured ice, so that it is a rare specimen of the ceramic ware of Lung-ch'üan. It is now in our own city, in the temple Chi Hsiang An, being in constant use at the shrine Wu Huan Lao Shan.

[1] A.D. 618-906. It is interesting to have these many-necked flower-vases traced back so far in China, as the curious form is not uncommon in the ceramic productions of Persia and the Near East.

[2] The glaze of these potteries during the Sung dynasty was a brighter green than that of later times, and is often likened to the grass-green tint of fresh onion-sprouts. The celadon ware of the Ming period from the same potteries is a greyer tone of sea-green, and is like the skin of the Chinese olive, a species of *Canarium*.



Lung-ch'üan Yao of the Sung dynasty. Lobed Vase of hexagonal form.

The vase (*p'ing*) is designed from some unknown source, but the form is thoroughly classical, and its dimensions are well adapted for ordinary use. The colour of the glaze resembles the tint of a fresh green cucumber. The six-lobed outline with vertical indentations make up a solid form designed to stand firmly on a small table, ready to be filled with Loyang [1] rock-grown chrysanthemums, or some similar herbaceous flowers. I bought this vase for my own collection in the market-place at Huai-yin.[2]

[1] The name of an old capital of China, corresponding to the modern Ho-nan-fu.

[2] An old name of Huai-an-fu, in the province of Kiangsu.

LUNG-CH'ÜAN YAO of the Sung dynasty. Small Vase for a single flower. 27.

The vase (*p'ing*) is not much more than an inch high, yet its finished technique and form and its bright green colour combine to make it a beautiful object in a collection of small pieces, a charming receptacle for a small flower like a dwarf orchid, a balsam, or a sprig of jasmine. In company with the little Ting-chou vase engraved with two scrolled bands which follows, this one has long been installed as a jewel in my own cabinet.

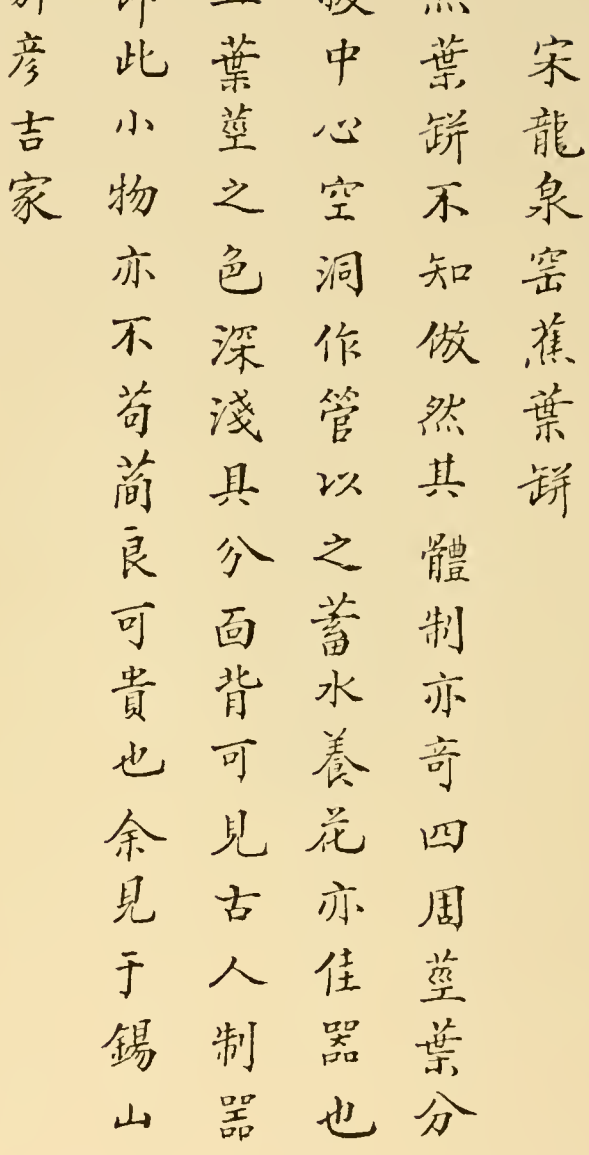
宋龍泉窰一枝小瓶瓶不盈寸而制度精工泓色青翠小品中之佳物也以之插魚子蘭指甲花茉莉諸種最妙與下夔雷文小定瓶皆余秘中所珍藏者也

TING YAO of the Sung dynasty. Small Vase with two handles and bands of scrolled design. 28.

The small Ting-chou vase (*p'ing*) with two handles,[1] about two inches high, has the twin handles projecting on the shoulder from the midst of a running band of scroll, while another ornamental band of scroll encircles the foot of the vase. The colour of the glaze is as white as congealed fat, without the least mark or stain, so that it is a most select piece among flower-vases of small size. It stands, together with the single-flower vase illustrated beside it, in my own cabinet collection.

宋定窰夔耳雷文小定并夔耳小定瓶約長二寸肩列雙耳純緣而下餘以雷文泓色白若凝脂毫無瑕玷花器小品中之上乘也與上一枝小瓶皆為余所藏

[1] Literally 'ears'.



LUNG-CH'ÜAN YAO of the Sung dynasty. Vase fashioned in the form of a whorl of palm-leaves.

The palm-leaf vase (*chiao yeh p'ing*) is designed from some unknown source, so that the body is of unique form. The leaves are arranged on every side so as to leave a hollow space in the centre, forming a kind of tube into which water can be poured, and it makes an ideal receptacle for cut flowers. The leaves and the culm are coloured in darker and lighter shades of green to distinguish the upper and lower surfaces of the foliage, showing that the ancient workmen spared no pains in the fabrication even of a little work of art like this. I saw it at Hsi-shan[1] in the collection of Tsou Yen-chi.

[1] An old name of Yun-yang-fu, in the province of Hupei.

CHÜN YAO of the Sung dynasty. Miniature Vase for one flower with finely engraved decoration. 30.

The vase (*p'ing*), which is only about an inch in height, has a bulbous neck shaped like a 'head' of garlic. The colour of the glaze is a mottled bluish-purple, vulgarly known as 'ass's liver and horse's lung'. It is one of the tiniest of little vases, but well adapted to hold a single pearl orchid or a twig of jasmine. It is in my own collection, together with the accompanying little bamboo vase decorated in blue.

HSÜAN YAO of the Ming dynasty. Blue-and-white Vase fashioned as a section of bamboo. 31.

The vase (*p'ing*), which is one inch and seven-tenths high, is fashioned like a segment of bamboo, with the outlines of the stem and eye-holes of the joints pencilled in Mohammedan

宋均窑插花一隻小
斑纔及寸款制有類蒜頭泡色青紫世俗所
稱驢肝馬肺是也小斑中尤其小者耳以之
插珍珠蘭茉莉二花最佳與下竹節青花小
斑皆余所有

明宣窑青花竹節小斑
斑高一寸七分款作竹節之式根髮節目皆
具填以回鶻大青燦然奪目純緣以上有大
明宣德年製六字細如蚊脚且甚端楷真奇
品也余得自童年及今五十餘載儼然在笥
當與余偕老

gros bleu,[1] dazzling the eyes with its brilliance. The upper part is inscribed in a horizontal line with the 'mark' *Ta Ming Hsüan tê nien chih*,[2] the six characters being no larger than mosquito-claws, but clearly written in the ordinary script, and it is really a rare specimen. I have had it in my possession since I was a boy; it has been in my cabinet over fifty years, and is growing old with me *pari passu*.

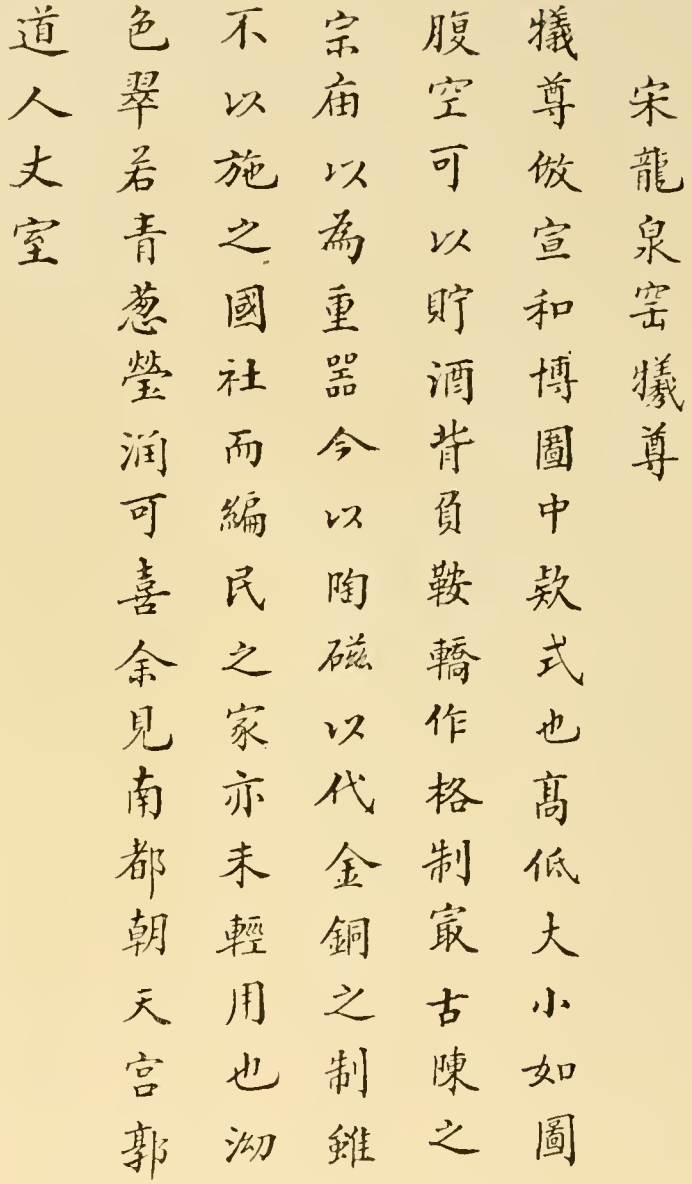
[1] *Hui-hu ta ch'ing*. The name, as written here, is properly that of the Uigur Turks, but it is occasionally used as a synonym of *Hui-hui*, the ordinary Chinese name of 'Muslims'. The Chinese ceramists are supposed to have obtained their first supplies of cobalt blue from the Persian Gulf, or the eastern coast of Africa, until, later, the cobaltiferous mineral was found in their own country.

[2] 'Made in the reign of Hsüan-tê (1426–35) of the Great Ming (dynasty).'

SECTION V

CONTAINING SEVEN ILLUSTRATIONS (FIGS. 32-38)

FIGURE 32

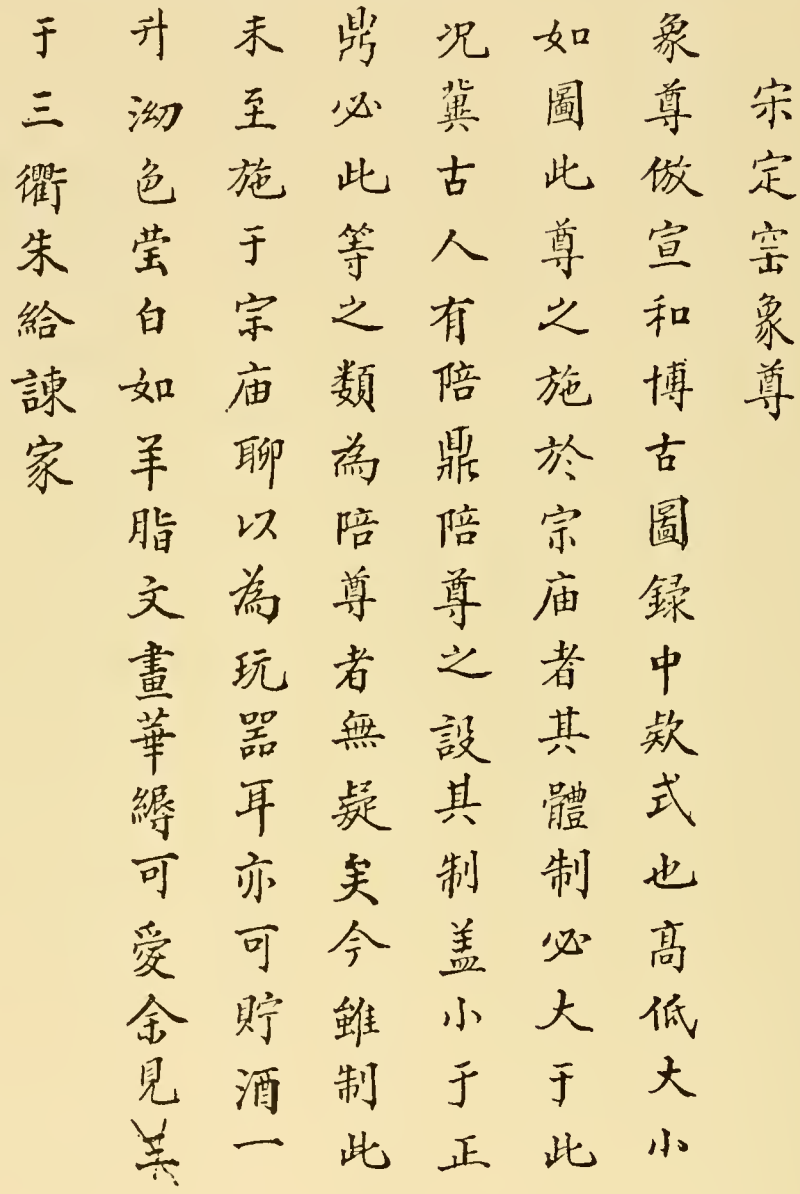


LUNG-CH'ÜAN YAO of the Sung dynasty. Wine Jar modelled in the form of a hornless rhinoceros.

The rhinoceros jar (*so tsun*) was modelled after a bronze sacrificial vessel figured in the *Hsüan ho Po ku t'u*,[1] and its several dimensions are the same as those of our illustration. The body is hollowed out to hold wine, the peaked saddle on the back is hinged to make the cover of the jar. The form is very ancient, and well fits the jar to figure in the ancestral temple as a ceremonial utensil. In the present day pottery and porcelain are much used for sacrificial vessels, in place of gold and copper, so as not to waste the resources of the state and to spare the means of the people; the new materials consequently should not be too lightly esteemed. The colour of the glaze is bright green like spring onions, delightfully clear and rich in tone. I saw it at the southern capital,[2] at the temple Ch'ao T'ien Kung, in the apartment of Kuo, the prior of the Taoist community.

[1] The imperial catalogue of ancient bronzes that has been so often cited (see Fig. 1). The character *ku*, 'ancient,' has been omitted from the title by the copyist, so also *kai*, 'cover,' from the second column of the Chinese text, and *k'o*, 'should,' from the fourth column.

[2] Nanking.



TING YAO of the Sung dynasty. Wine Jar in the form of an elephant.

The elephant jar (*hsiang tsun*) was modelled after a figure in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are identical with those of our illustration. The sacrificial wine-jars used in ancestral temple worship should be larger in size than this one, but in ancient times they had subsidiary vessels for meat offerings and subsidiary jars for wine set out, the size of which was probably smaller than that of the principal sacrificial vessels. Vessels of the kind would doubtless have figured as such subsidiary jars, and although this one may not be large enough for use in the ancestral temple, it must not be regarded merely as a toy. When filled it will hold about a pint of wine. The colour of the glaze is a lustrous white, resembling mutton-fat, and the modelling is well executed and artistically finished. I saw this piece in the collection of Chu Chi-chien of San Ch'u.

[1] The imperial catalogue of ancient bronzes so often cited (see note to Fig. 1).

[2] San Ch'u appears to have been the name of a street in the city of Shao-hsing-fu. Another piece from the same collection is illustrated as Fig. 54 in our album.

Ju Yao of the Sung dynasty. Wine Ewer in the shape of a duck.

The duck-shaped ewer (*fu tsun*) was copied from a figure in the *Hsüan ho Po ku t'u lu*,[1] and its original dimensions are reproduced in our illustration. The colour of the glaze is pale blue. Now the duck is a water-bird which swims in lakes and rivers, and delights in sporting gracefully on the surface of the water. The men of old fashioned these vessels to suggest that wine-drinkers should skim lightly on the surface like ducks, and not become drowned in liquor like a drunkard; the peculiar form of the vessel was intended, in fact, to serve as a warning against intemperance. But this particular wine-pot hardly holds a pint of liquor, and it would be difficult to get intoxicated with such a little wine. There is another ancient saying that 'a murmuring brook is not enough, for complete intoxication large rivers and lakes are required'. This vessel, however, albeit small, can serve as a metaphor of greater things. It is of finished form and technique, the pale blue glaze is crackled in archaic fashion, and it is in all respects worthy of the highest rank as a rare example of an ancient wine-vessel. I saw it at Hsin-an[2] at the house of Wu Shang-shê of Shang-shan.

宋汝窑鳧尊

鳧尊倣宣和博古圖録式也高低大小如圖
泓色粉青夫鳧水鳥也飄泊河干喜于浮泛
古人制器喻意凡飲酒者莫至泛浮如鳧必
至沉溺以此喻戒故着象于尊焉然此器所
貯酒醴不升合難至沉酣因所貯有限耳古
人有云涓涓不已必至沉酣以成江湖此尊
雖小可以喻大矣體制之精泓色紋片之古
可稱卽古酒器中之奇品也余見于新安商
山吳上舍家

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

[2] An old name of Hui-chou-fu, in the province of Anhui.

FIGURE 35

Black Ting Yao of the Sung dynasty. Duck-headed Wine Vase.

The duck-headed vase (*fu tsun*) was copied from a figure in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are reproduced in our illustration. A discussion of the use of the duck as a motive for wine-vessels was given under the last illustration, and need not be repeated. Among the productions of the Ting-chou kilns the large majority are white, the purple and black being much rarer, so that an ink-black specimen is very seldom seen. In the course of my own life I have seen a hundred and more pieces of white Ting-chou porcelain, some tens of purple, while of the black variety I have only seen this one solitary example. The black extends over the head and neck, the body of the vase being entirely white, so that it precisely resembles the plumage of the bird itself, and is rightly to be characterized as a *rara avis* in Ting-chou porcelain. The bottle holds about one pint and three-tenths of wine. I saw it in the collection of my wife's relative Li Tu-chien.

宋定窯鳧尊

鳧尊倣宣和博古圖錄中式也高低大小如圖鳧尊之說已見於前篇矣茲不復贅定窯白色居多紫墨之色恒少至于墨色尤為罕見余生平所見定器白色者百餘紫色者數十墨色僅見此一種而已況乎墨色填之首項而背腹純白與鳧鳥真者無殊足稱定磁奇品腹空可貯酒一升三合余見于姻家李都諫家

[1] The imperial catalogue of ancient bronzes cited under Fig. 1. The application of the duck motive as a warning to winebibbers is also duly impressed by the editors of this catalogue.

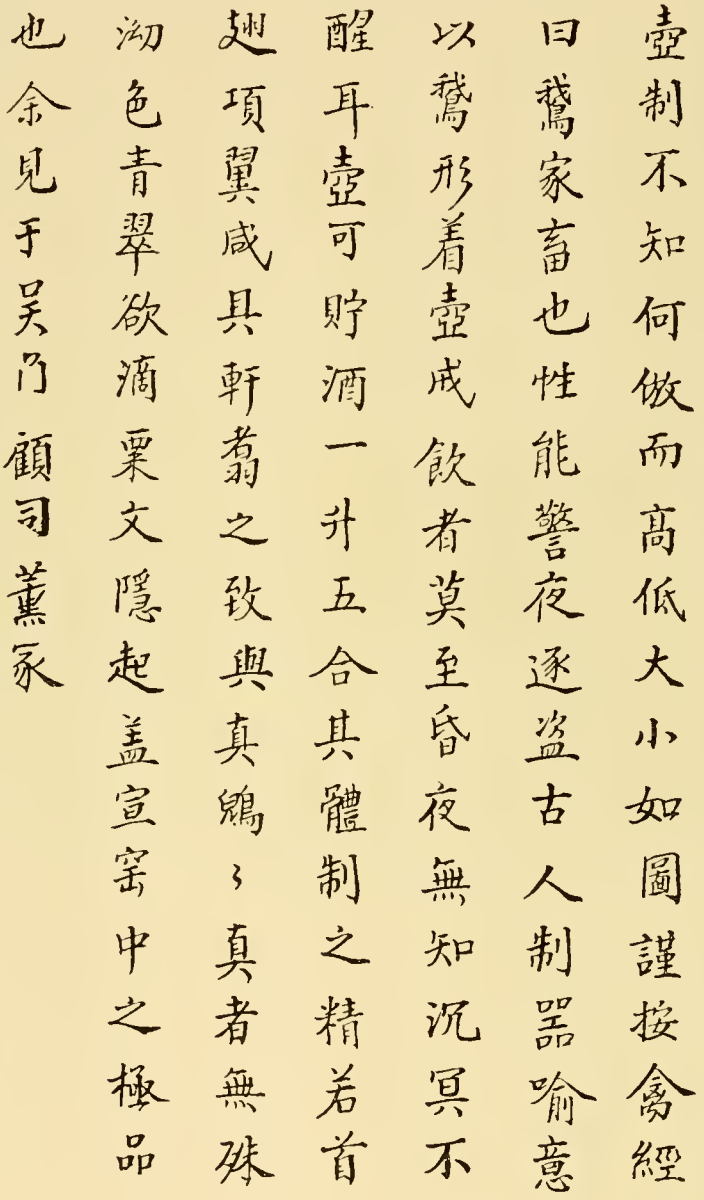
LUNG-CH'ÜAN YAO of the Sung dynasty. Wine Jar in the shape of a recumbent gourd.

The gourd-shaped jar (*p'ao tsun*) was fashioned after a figure in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are reproduced in our illustration. The ancients had a saying: 'Ladle the wine out with gourds.' In olden times they had no wine jars of bronze or pottery in general use, the few that existed were only seen in the houses of mandarins and noblemen; the common people, however, made gourds of pottery for ordinary use, like this jar, which they kept full of wine ready to be drunk. In later times, when the gourds were fashioned in pottery instead of gold or copper, to spare unnecessary expense, they were modelled in the style of this jar. It holds somewhat over a pint of wine, and has a handle attached to the body by chains, so that it may be carried on mountain trips or excursions to the Buddhist temples, where wine is not likely to be found. This jar, both in its form and colouring, which are most antique and distinguished, is no common object. I acquired it in the province of Chiang-yu after the death of its former owner.

宋龍泉窑匏尊

匏尊倣宣和博古圖錄中款式也高低大小如圖古人有云酌之以匏古無尊罍即有必在縉紳貴游之室編民之家惟陶匏是用以此尊貯酒佾飲後人以陶匏而代金銅者以趨于簡便也如此尊者可貯酒一升許上有提梁可携挈而行山遊寺宿似難少此且象形取色最為古雅不凡余得之江右故人家

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

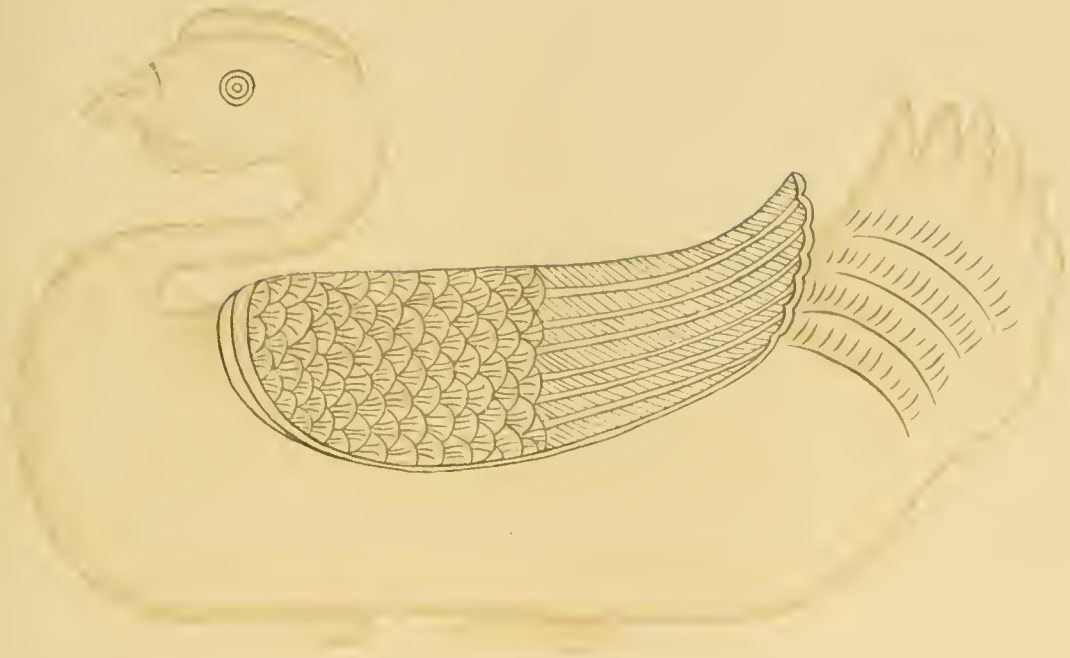


Hsüan Yao of the Ming dynasty. Wine Jar in the shape of a goose painted in blue on a white ground.

The source of the form of this jar (*hu*) cannot be traced; its several dimensions are reproduced in our illustration. Respectfully refer to the *Ch'in Ching*,[1] which says:—'The goose is a domestic bird which is naturally wakeful at night and drives away robbers.' Men of old when they made wine-jars had this metaphor in view, and adopted the form of the goose as a warning to the drinker not to become so deeply intoxicated at nightfall as to be unable to wake up at need. The jar holds about a pint and a half of wine. The form and technique are well finished, the details of the crest and the plumage of the wings and tail being so carefully filled in as to resemble in every respect the real bird. The blue with which the design is pencilled is bright and liquid, and the glaze rises in faint millet-like points, so that it is a choice example of Hsüan-tê porcelain. I saw it at Wu-mên,[2] in the collection of Ku Ssŭ-hsün.

[1] One of the earliest Chinese books on ornithology, supposed to be as old as, if not older than, the Christian era. Cf. Wylie's *Notes on Chinese Literature*, p. 123.

[2] A quarter of the city of Shao-hsing-fu, in the province of Che-kiang.



明成窯五彩甜瓜壺

壺制不知何倣而高低大小如圖憲廟一朝窯器以五彩敷色者為貴蓋當時磁窯圖画者皆殿中名筆故其敷色深淺濃淡之間迥非俗匠所措手如此壺之大小瓜苞青黃異色莖葉之背面仅分實珍賞可貯酒一升六合余得之雲間陸太醫家

CH'ÊNG YAO of the Ming dynasty. Melon-shaped Wine Pot decorated with coloured glazes.

The form of the wine-pot (*hu*), which was fashioned after a design from some unknown source, is figured in the exact lines of its original size in our illustration. In the reign of the emperor canonized in the ancestral temple as 'exemplary'[1] the art of painting porcelain with vitrifiable enamel colours was most highly appreciated, and we know that at this time the designs intended for use in the porcelain manufactory were all prepared by some of the celebrated artists attached to the court. Hence the colours are laid on in subdued tints, harmoniously combined and cleverly graded, in a correct style of art that no ordinary workman could attain to. This wine-pot, for example, moulded of the natural size of a melon, has every natural detail of stem, leaf, and tendril painted on both sides in greens and yellows of appropriate shade, so that even the alternate surfaces of the leaves are different. It is truly a choice specimen, and it holds when full one *shêng* and six *ho* measures[2] of wine. I acquired it for my own collection at Yun-chien[3] from Lu, a member of the imperial college of physicians.

[1] The emperor canonized as Hsien Tsung reigned A.D. 1465–1487 under the title of Ch'êng-hua.

[2] Equivalent to about $1\frac{1}{2}$ pints of our liquid measure.

[3] An old name of Sung-chiang-fu, in the province of Kiangsu.

SECTION VI

CONTAINING SEVEN ILLUSTRATIONS (FIGS. 39-45)

FIGURE 39

HSÜAN YAO of the Ming dynasty. Elephant Jar painted in blue.

The elephant jar (*hsiang tsun*) was fashioned after a figure in the *K'ao ku t'u*,[1] and its several dimensions are the same as those of our illustration. Referring to the *San li t'u*,[2] we are told that in the grand sacrifices to the tutelary gods of the land a pair of elephant jars were used. The elephant is the great domestic animal of Nan Yueh,[3] which can carry on its back a thousand *chün*;[4] its tusks at the sound of thunder become variegated with lines, and it understands the language of men. The use of it as a motive for vases indicates the intention to civilize distant foreigners when they come as guests. In the present day, although not used in the grand sacrifices to the earth, they are still moulded by the potters, who thus carry on old traditions. The jar holds about three pints of wine. The finished skill of its form and technique and the beauty of its glaze combine to make it a choice example of the Hsüan-tê ceramic kilns. I saw it at the southern capital[5] in the library of T'ao, Tutor of the Hanlin College.

明宣窑青花象尊

象尊倣考古圖中款式也高低大小如圖按三禮圖云太社之祭用兩象尊夫象為南越大獸能負千鈞其嗅聞雷而生文藻解人語以之着尊取其柔遠來賓之意也今雖不以用之太社陶甄為器存古意耳尊可盛酒三升其制作之精色澤之美宣窑之上乘也余見于南都陶司成署中

[1] The 'illustrated examination of antiquities' of the eleventh century which has been cited under Fig. 3.

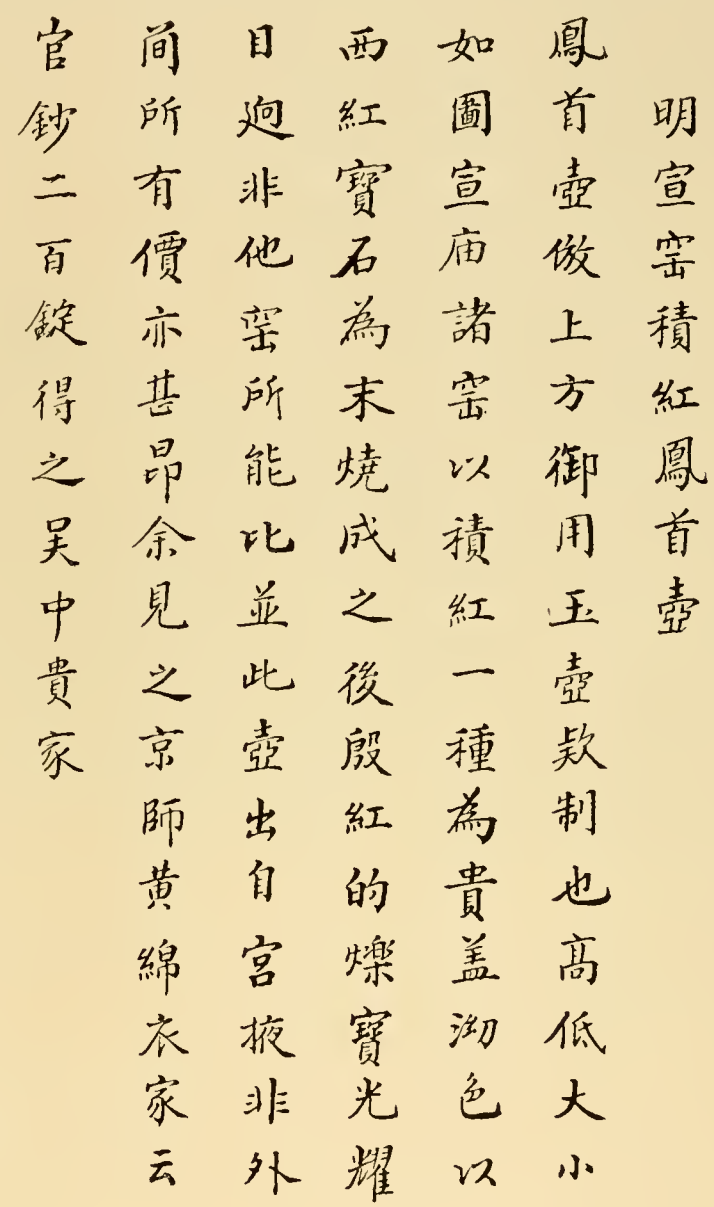
[2] 'Illustrations of the three rituals,' a work in twenty books, by Nieh Tsung-yi, who lived in the tenth century A.D. The three ancient ritual books are the *Chou Li*, the 'Ritual of the Chou dynasty'; the *Yi Li*, 'Decorum Ritual'; and the official *Li Chi*, 'Book of Rites.'

[3] Southern Yueh, i.e. Annam.

[4] The chün equals 30 catties, about 40 lbs.

[5] Nanking.

FIGURE 40



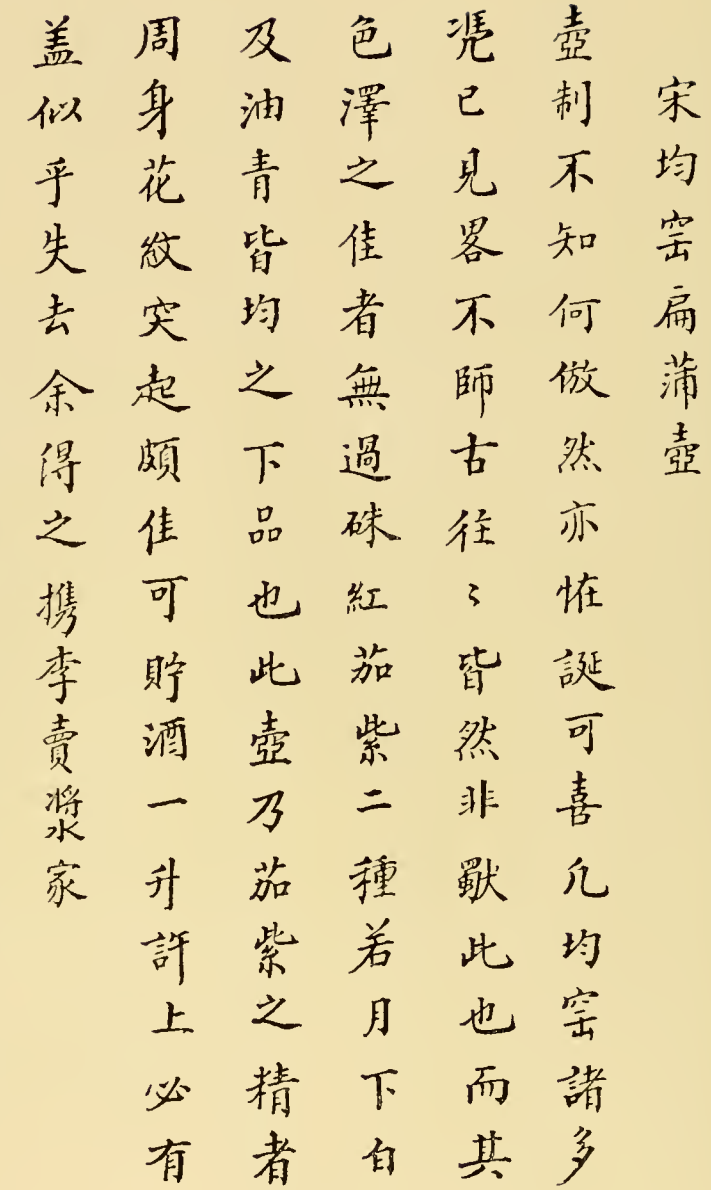
HSÜAN YAO of the Ming dynasty. Deep red Wine Pot with phoenix-headed spout.

The phoenix-headed wine-pot (*fêng shou hu*) was copied from the form of a jade wine-pot used by the emperor on state occasions in the palace, and its several dimensions are reproduced in our illustration. Among the ceramic productions of the reign of Hsüan-tê, deep red is the one variety that is the most valued of all. Probably this is because in the preparation of the colour, red precious stones[1] from the west were pulverized for the glaze, so that, after the porcelain had been fired, flashes of ruby-red sheen shone out from the depths of the rich glaze, dazzling the eyes. No other porcelain can rival it in this particular quality. Besides, it came from the interior of the imperial palace, and there is nothing of the kind to be found outside, hence it is very costly. I saw it when I was at the capital in the collection of Huang, a general of the emperor's bodyguard, who told me that he had bought it for two hundred ingots[2] of silver in paper money from Wu Chung-kuei.[3]

[1] The prevalent Chinese notion that the colour is due to rubies, ground down for the purpose, must be a misconception, as their colour would disappear in the high fire of the kiln. It is really a copper colour. Carnelian was actually, and is still in China, used as one of the ingredients; but its function seems to be to make the glaze more liquescent during the firing.

[2] Nominally about six hundred pounds sterling, although the government notes were at a large discount at the time.

[3] Probably one of the chief eunuchs of the palace at the period, Chung-kuei representing an official title, or grade of dignity, conferred upon a eunuch.



Chün Yao of the Sung dynasty. Wine Pot of flattened form decorated with floral scrolls.

The wine-pot (*hu*) is designed from some unknown source, and yet its quaint form leaves nothing to desire. The productions of the Chün-chou kilns were, in fact, for the most part, of novel original design, and not modelled after the antique; this was the general rule, so that the piece before us is not singular in this respect. Among the finest coloured glazes produced here, none surpassed the two known as 'vermilion red' and 'aubergine purple'; as for the '*clair de lune*'[1] and the 'pale green',[2] these last were inferior colours in the Chün-chou potteries. So a fine specimen of 'aubergine purple' like this wine-pot, decorated profusely with floral scrolls in pronounced relief, is of the highest class. It holds, when full, rather more than a pint of wine. There ought to be a cover on the top, but it has apparently been lost. I discovered this piece, and purchased it forthwith, in the shop of Li, the soy seller.

[1] Literally 'moonlight white', but the colour known in China by this name is always a sky-blue tint, whether in ceramic glazes or in dyed silks and cottons.

[2] Literally 'oil green'.

明弘治窑嬌黄葫蘆壺

壺制不知何倣高低大小如圖孝廟一朝窑器以嬌黄為貴亦有五彩數色者與成窑并驅此壺之類是也壺可貯酒一升四合余得於吾鄉諸博士家

Hung-chih Yao of the Ming dynasty. Gourd-shaped Wine Pot with pale yellow ground.

The form of the wine-pot (*hu*) was fashioned after a design from some unknown source, its several dimensions are like those of our illustration. The reign of the emperor who was canonized as 'the filial'[1] was particularly famous for its porcelain painted with a pale yellow ground of pure tone, but it also had some pieces decorated with polychrome vitrifiable enamels, which were worthy of being ranked with the similar productions of the reign of Ch'êng-hua.[2] This wine-pot is a case in point. It holds when full one *shêng* and four *ho* measures[3] of wine. I obtained it for my own collection from our fellow citizen Chu, doctor in literature of the Imperial Academy.

[1] The emperor canonized in the ancestral temple as Hsiao Tsung reigned A.D. 1488–1505 under the title of Hung-chih.

[2] A.D. 1465–87.

[3] About a pint and two-fifths of our measure.

明宣窑積紅鹵壺
壺制全倣柿實高低大小如圖洇色紅如猩
血枝葉之上另敷赭綠儼若生成此壺亦出
自宮掖乃宮嬪所用以盛面澤者也價目甚
高索值至百金以外余見京師報國寺鬻古
家

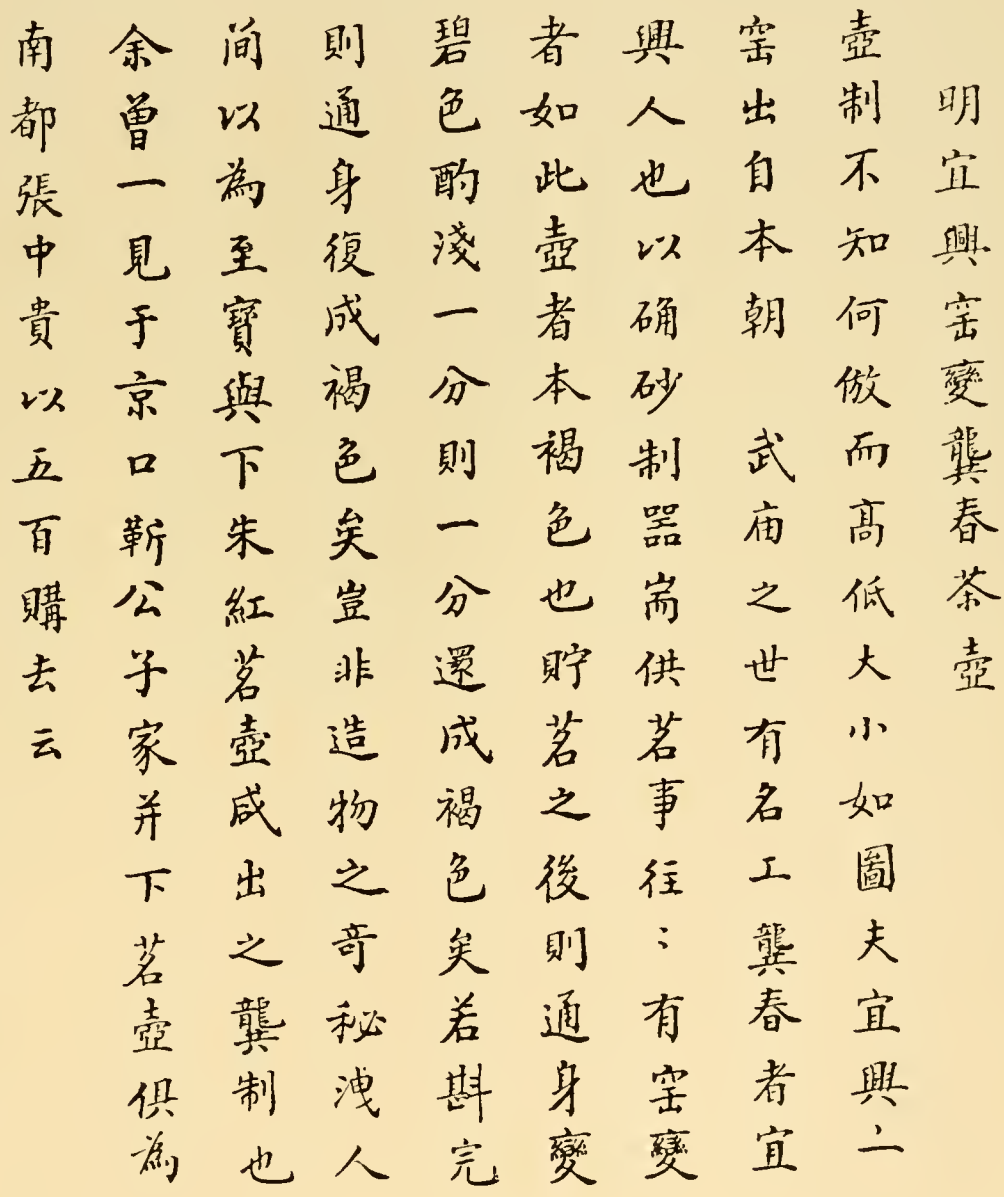
Hsüan Yao of the Ming dynasty. Rouge Pot overspread with deep red ground.

The rouge-pot (*hu*) is a complete representation of a persimmon[1] fruit, copied from nature, the several dimensions of which are reproduced in our illustration. The colour of the glaze is as red as fresh blood, the twigs, stalk, and leaves are painted in brown and green shades, true to life. This little pot also came out of the interior of the palace, where it had been used by one of the imperial consorts to hold the rouge she painted her face with. It was ticketed for sale at a very high figure, and was certainly worth more than a hundred taels. I saw it, when I was at the capital, on the stall of a dealer in curios at the Pao Kuo Ssŭ.[2]

[1] *Diospyros shitze* (see note to Fig. 10).

[2] The famous Buddhist temple in the Chinese city at Peking, which has been already referred to in a note to Fig. 3.

FIGURE 44


明宜興窑變龔春茶壺
壺制不知何倣而高低大小如圖夫宜興之
窑出自本朝　武廟之世有名工龔春者宜
興人也以碙砂制器崙供茗事往往有窑變
者如此壺者本褐色也貯茗之後則通身變
碧色酌淺一分則一分還成褐色矣若斟完
則通身復成褐色矣豈非造物之奇秘洩人
間以為至寶與下朱紅茗壺咸出之龔制也
余曾一見于京口靳公子家并下茗壺俱為
南都張中貴以五百購去云

Yi-hsing Yao of the Ming dynasty. Tea Pot of Kung-ch'un's make with 'transmutation' pale brown body.

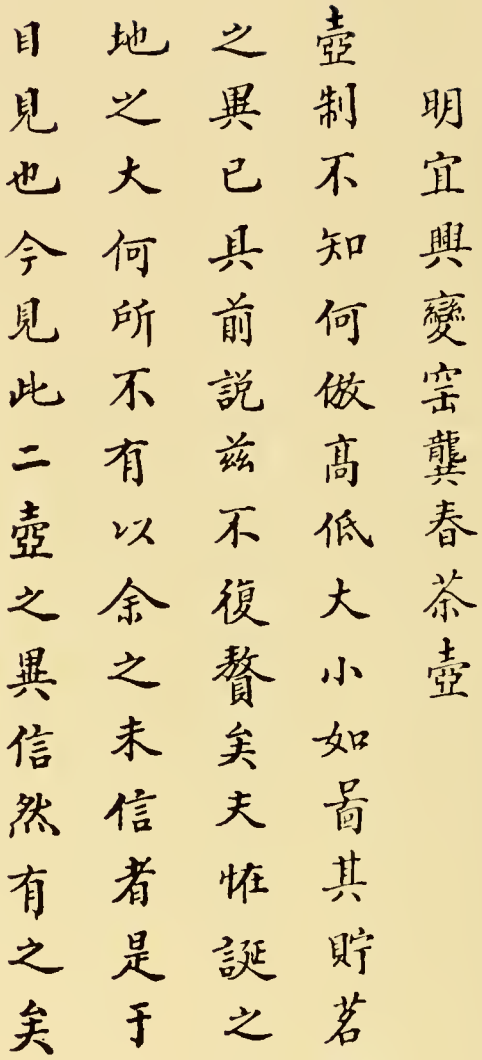
The teapot (*hu*) is fashioned after a design the source of which is unknown; its several dimensions are the same as in our illustration. The potteries of Yi-hsing were founded during our own dynasty in the reign of the emperor who was canonized as 'the warrior',[1] when a celebrated potter lived there named Kung Ch'un, a native of Yi-hsing, who made various articles of earthenware for use as tea services. These were occasionally transmuted in the kiln[2] like this teapot, the original colour of which, a greyish brown like felt, changes to a jade-like green when the tea is put in, and gradually returns to its proper tint, line by line, as the tea is poured out, till it is empty, when the whole becomes brown again. This is only owing to a fortuitous freak in the baking, and yet modern virtuosos prize it most highly. This teapot, and the brick-red one which follows, were both made by Kung. I saw them once when I was near the capital, in the possession of a mandarin. They say that Chang, an official eunuch of high rank at the southern capital,[3] has bought this, together with the other teapot, for 500 taels, and carried them both off.

[1] The emperor Chêng-tê, who reigned A.D.1506–21, was canonized with the dynastic title of Wu Tsung.

[2] Furnace transmutation (*yao pien*) is a term of frequent occurrence in Chinese ceramic books. It is applied not only to *flambés* glazes, due to varied oxidation of copper silicates, but also to many other fortuitous changes in the decoration, body, or form of particular pieces, occurring somehow during firing. The celebrated *yao pien* image of Kuan yin in the Pao Kuo Ssŭ temple at Peking is so called because the spirit of the goddess is said to have descended into the kiln and to have miraculously shaped the image with her own lineaments.

[3] Nanking.

FIGURE 45



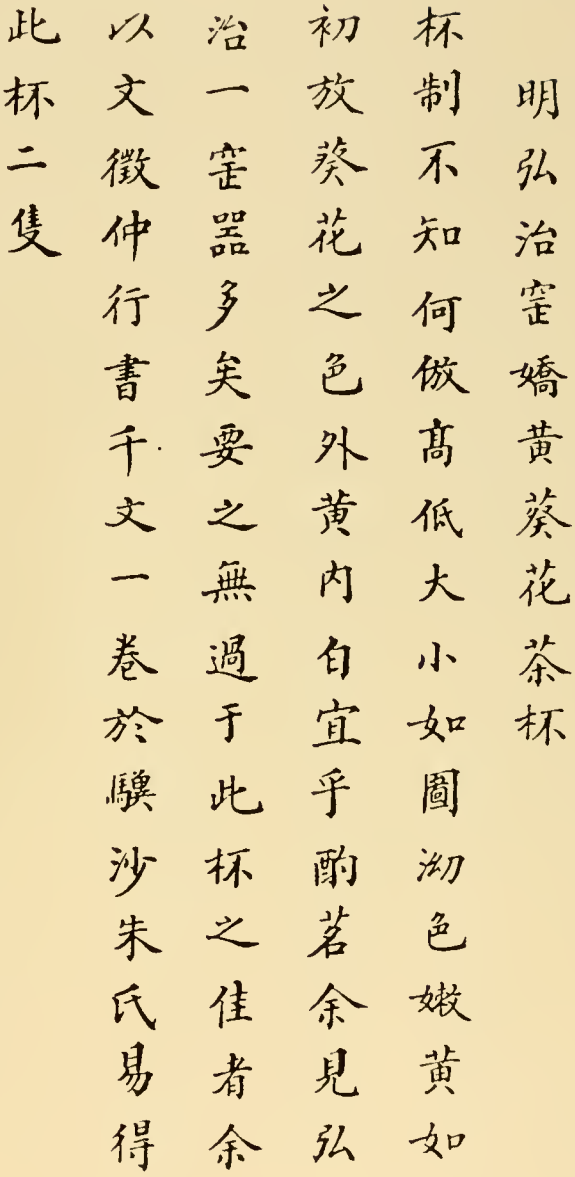
Yi-hsing Yao of the Ming dynasty. Tea Pot of Kung Ch'un's make with 'transmutation' vermilion red body.

The teapot (*hu*) is fashioned after a design from some unknown source, and its several dimensions are the same as those of our illustration. When it is full of tea, the colour changes in the same way as in the last piece, so that no further description is required. As for such curious *lusus naturae* the creative power of heaven and earth is great and anything may happen, yet I could not have credited it had I not seen it with my own eyes. Now that I have actually seen the strange peculiarity of these two teapots I cannot but believe in its reality.

SECTION VII

CONTAINING EIGHT ILLUSTRATIONS (FIGS. 46–53)

FIGURE 46



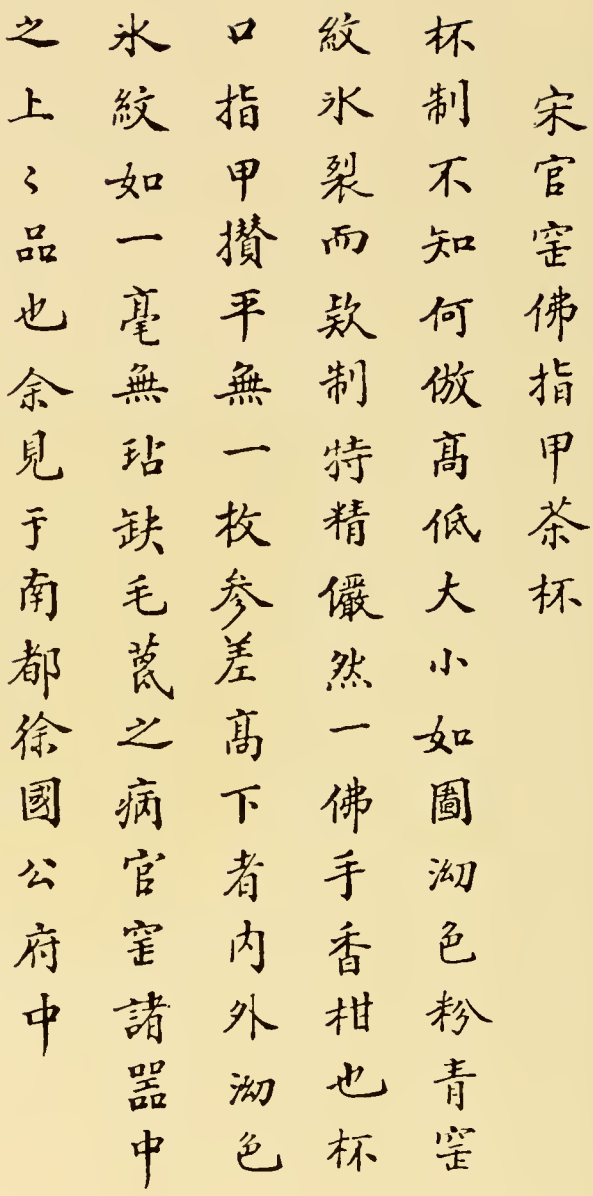
HUNG-CHIH YAO of the Ming dynasty. Pair of Tea Cups shaped as hibiscus flowers enamelled pale yellow.

The cups (*pei*) have been fashioned from some unknown source, and the several dimensions are reproduced in our illustration. The colour of the glaze is a pure fresh yellow, the tint of a newly opened hibiscus blossom. Yellow outside, the interior of the cup is white to bring out effectively the colour of the tea. I have seen many specimens of Hung-chih[1] porcelain, but nothing that could surpass these cups in beauty of form and colouring. I got the pair of cups from a friend named Chu, of Chi-sha, in exchange for a manuscript roll of the *Thousand Character Classic*,[2] written in running hand by Wên Chêng-chung.[3]

[1] The emperor Hung-chih reigned A.D. 1488–1505.

[2] The well-known school primer, *Ch'ien tzŭ wên*, which was compiled by Chou Hsing-ssŭ in the sixth century of our era.

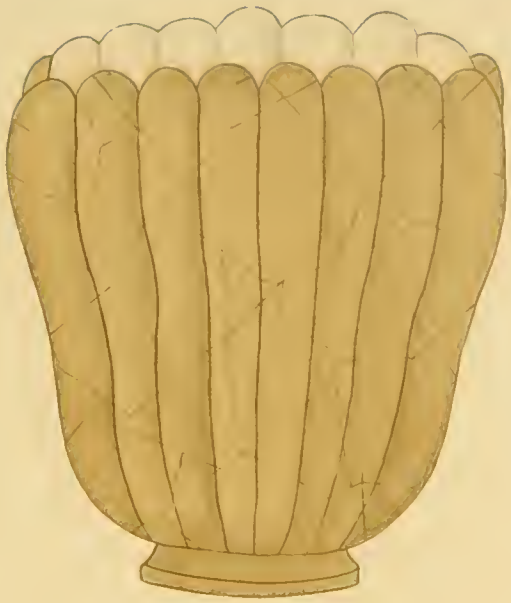
[3] Wên Chêng-ming, styled Chêng-chung, who lived A.D. 1470–1559, was a native of Ch'ang-chou in Kiangsu. Celebrated as a calligraphist, he rose to be a member of the Han-lin College, and wrote the official annals of the reign of Wu Tsung, 1506–21.



KUAN YAO of the Sung dynasty. Tea Cup shaped like a Buddha's hand citron.

The cup (*pei*), which has been fashioned after a design from some unknown source, is figured of the size of the original in our illustration. The colour of the glaze is pale purplish blue, scored in the kiln with ice-like crackle. The form of the cup is very carefully modelled in the exact form of a fragrant citron of the Buddha's hand[1] variety. The indented rim of the cup is perfectly regular and level, none of the flutes projecting beyond the rest. The glaze, inside and out, is uniformly crackled with an ice-like reticulation, and there is not a hair-line of fault or crack in any part, so that it is a fine example of the highest class of the imperial ware (*kuan yao*) of the time. I saw it at the southern capital[2] in the palace of Prince Hsü, a ducal scion of the imperial blood.

[1] *Citrus Decumana*, Lour.
[2] Nanking.



HSÜAN YAO of the Ming dynasty. Set of Tea Cups decorated in blue with dragon pines.

The cups (*pei*) were fashioned after a design of unknown source, copied in all probability from a jade wine-cup (*tou*) of the Han dynasty;[1] and the several dimensions are the same as in our illustrations. The colour of the glaze is a clear white, like fine jade of mutton-fat texture, strewn with millet-like grains rising in faint relief. The blue decoration is pure and bright so as to dazzle the eyes, having been pencilled in the typical Mohammedan *gros bleu*[2] of the time. The pine is sketched with a gnarled trunk and interlacing branches, resembling the coiled form of some huge dragon, an ancient pine, as it were, taken from a landscape picture by the artist Kuo Hsi.[3] Underneath the pine are rocks with *chih*[4] fungus and orchids springing from them, drawn with life-like accuracy. The work is that of no ordinary hand, it must, on the contrary, have been executed by the brush of some celebrated painter of the imperial court.[5] I purchased for my own collection a set of four of these cups for ten taels of silver from Tsang Ching-yü of Wu-hsing, Director of the Imperial Stud.

明宣窯青花龍松茶杯

杯制不知何倣大約有似玉漢斗式而高低大小如畺泖色瑩白如羊脂美玉粟文隱起青花翠光奪目乃回鶻大青所画也其松本莖葉盤屈攫拿如虬龍蜿蜒挺舒轉之勢若郭熙山水中所寫之古松也松下山石芝蘭咸興種々生趣決非俗工所能必殿中名筆所畺也余以十金得此杯四隻於吳典臧敬興太僕家

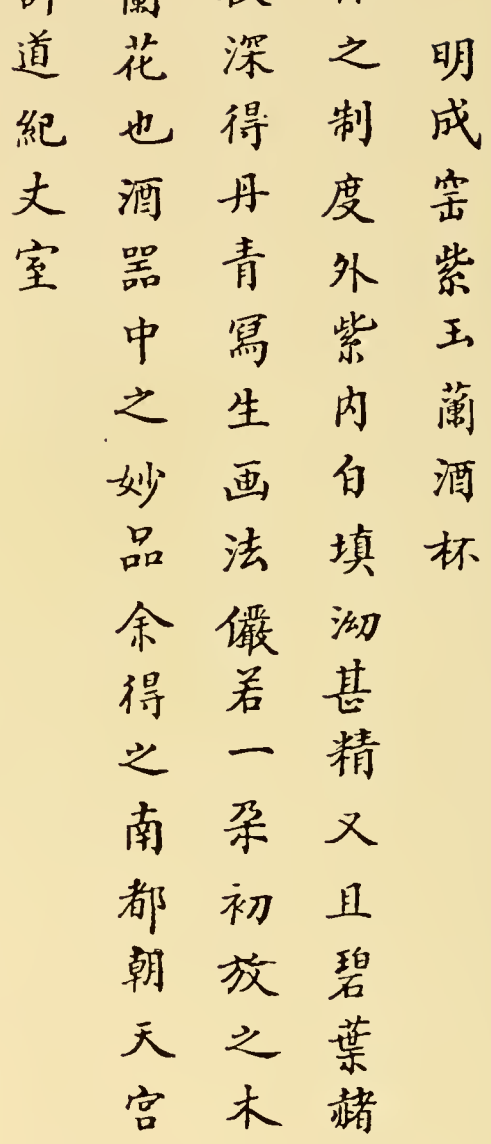
[1] B.C. 206–A.D. 220.

[2] *Hui-hu ta ch'ing*, see note to Fig. 31.

[3] Kuo Hsi, known to the Japanese as Kwakki, one of the greatest of Chinese landscape painters, flourished in the eleventh century of our era. (See Giles's *Chinese Pictorial Art*, p. 101.)

[4] The sacred fungus (*ling-chih*), the *Polyporus lucidus* of botanists.

[5] In the reign of Ch'êng-hua, 1465–87, we are told in the ceramic annals that the court painters were employed to paint pictures for the decoration of the porcelain wine-cups of the period.

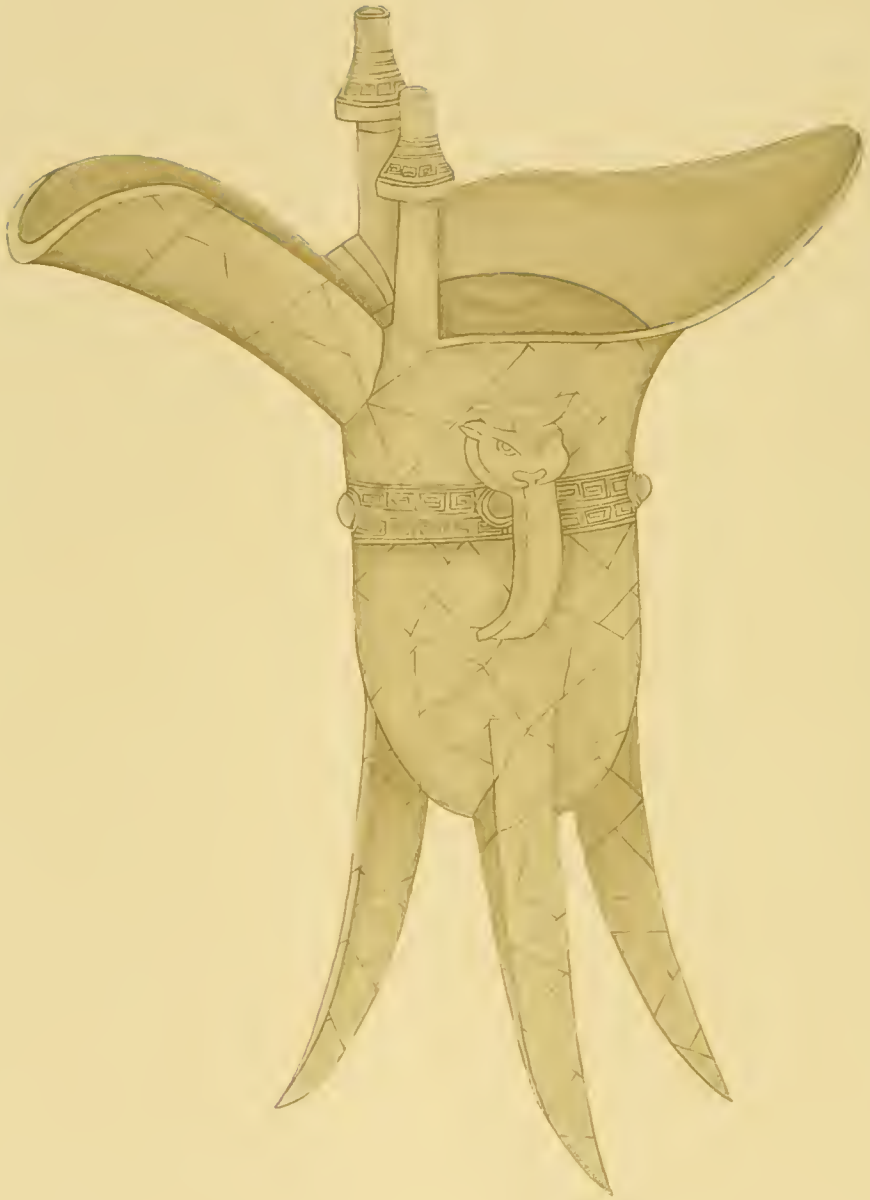


Ch'êng Yao of the Ming dynasty. Wine Cup simulating a crimson blossom of the *Magnolia Yulan.*

The cup (*pei*), of novel form, purple outside and white inside, is skilfully decorated with coloured glazes. Moreover the bright green leaves and brown stem are instinct with the art of a clever water-colour painter of flowers. It is just a single flowering spray of the magnolia tree[1] with a newly opened blossom, which makes an ideal cup for the wine-drinker. I procured it at the southern capital[2] in the Taoist temple Ch'ao T'ien Kung from the prior of the community Hsü Tao-chi.

[1] *Magnolia conspicua*, formerly called *Magnolia Yulan* after its Chinese name.

[2] Nanking.



宋官窑螭首爵

爵倣宣和博圖錄中款式也高低大小如圖而泑色粉青裂紋氷洋制古色媚官窑諸器中之上品飲具中之冠軍者也余見于吾鄉周太傅子發家

KUAN YAO of the Sung dynasty. A Sacrificial Cup with dragon's-head handle.

The sacrificial libation cup (*chüeh*) was designed after a figure in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are reproduced in our illustration. The colour of the glaze is a purplish blue of pale shade, crackled with a network of ice-like lines. The form is archaic and the colour attractive, so that it is a choice specimen of the imperial ceramic manufacture of the time, worthy of a chief place in any collection of wine-vessels. I saw it at the house of my fellow citizen Chou Tzŭ-fa, the Grand Tutor.

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

宋紫定窑鴝趾觶
觶制倣宣和博古圖録中款式也高低大小
如圖泑色紫若茄皃晶瑩潤澈而文畫精微
細入毫髮定器中之絶品也余以玉杯一隻
易得于吾鄉李良實孝廉家

Purple Ting Yao of the Sung dynasty. Sacrificial Wine Vessel with grotesque dragon scrolls.

The form of the wine-vessel (*chia*) was fashioned after a design figured in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are identical with those of our illustration. The colour of the glaze is purple, of the tint of the ripe aubergine fruit,[2] transparent, bright, and beautifully lustrous; the lines of the decorative designs are artistically worked, and finished to a hair-like fineness; so that it is indeed a rare specimen of the ceramic productions of Ting-chou. I added it to my own collection by bartering a wine-cup of carved jade with my fellow citizen Li Liang-shih, a graduate of the second degree.[3]

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

[2] *Solanum Melongena.*

[3] *Hsiao-lien* is equivalent to *Chü-jên*, the second grade in the official examinations.

明正德窑素腹爵

爵制倣宣和博古圖録中款式也高低大小如圖泑色紺黄如蒸栗鷄皮紋隱約膚理裏中古質可愛周身朴素無文典而且雅武廟窑器中之佳品也余見於族子偉生太學家

Chêng Yao of the Ming dynasty. Libation Cup of plain rounded form.

The form of the libation cup (*chüeh*) was copied from a figure engraved in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are reproduced in our illustration. The colour of the glaze is a rich yellow, of the tint of a baked chestnut, and it rises in faint elevations like the skin of a plucked fowl. The form is pleasing in its antique simplicity, the body entirely plain and untouched with the graving-tool is classical but artistic withal, and it is altogether a fine example of the ceramic productions of the reign of the warrior emperor.[2] I had the opportunity of seeing it in the collection of my learned kinsman Wei-shêng, member of the Imperial Academy.

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

[2] The emperor Chêng-tê, who reigned A.D. 1506–21, was canonized in the ancestral temple with the title of Wu, 'the Warrior.'

宋官窯雷文爵

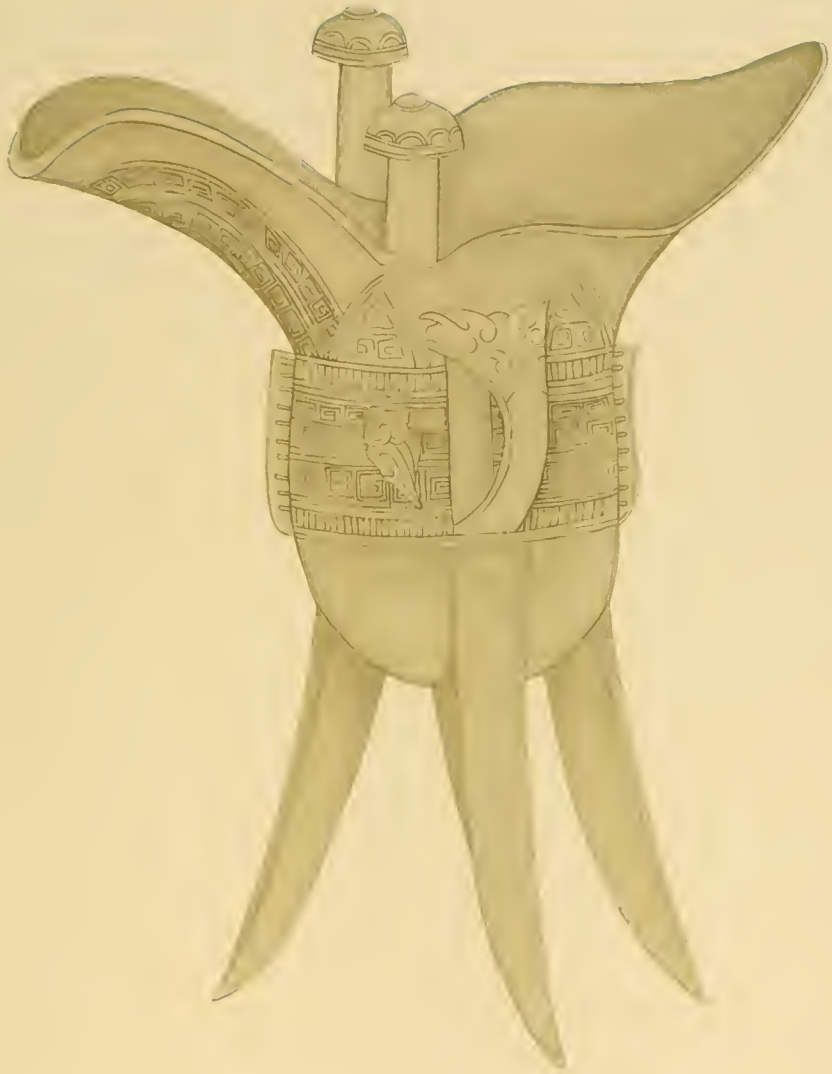
爵倣宣和博古圖錄中款式也高低大小如圖泚色天青毫無文片而周身文藻華縛細密絶無黏糢糊者官窯諸器中之傑作也余得于吳門文博士三橋家

KUAN YAO of the Sung dynasty. Libation Cup decorated with scrolled designs.

The libation cup (*chüeh*) was fashioned after a design figured in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are identical with those of our illustration. The colour of the glaze is sky blue, not marked with a single hair-line of crackling, and the bowl is so artistically engraved with scroll-work of delicate and complicated design, executed without a blur, that it worthily represents the finest handiwork of the imperial potteries of the time. I acquired it for my own collection from Wên San-ch'iao of Wu-mên,[2] Doctor of the Hanlin College.

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

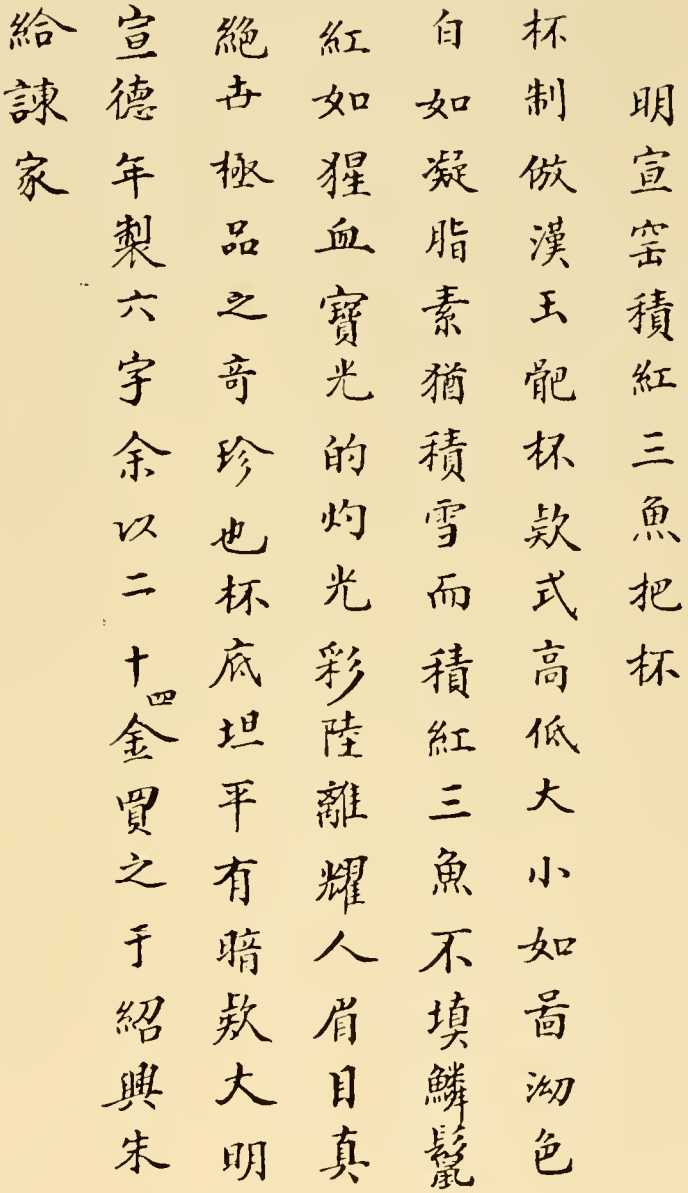
[2] One of the quarters of the city of Shao-hsing-fu, in the province of Kiangsu.



SECTION VIII

CONTAINING THIRTEEN ILLUSTRATIONS (FIGS. 54-66)

FIGURE 54



HSÜAN YAO of the Ming dynasty. Tazza-shaped Cup decorated in deep red with three fish.

The cup (*pei*) was fashioned in the shape of a stemmed cup (*pa pei*) of the Han dynasty[1] carved in jade, and its several dimensions are reproduced in our illustration. The white part of the glaze, looking like congealed fat, is as pure in tint as driven snow; and the deep red of the three fishes, outlined with a vigorous brush, is as crimson as fresh blood. Flashes of ruby rays shine out as in painted glass,[2] dazzling the eyes with their brilliance, so that it is truly a rare gem in a highly prized class. Under the foot of the cup in the middle, which is level, there is faintly engraved under the paste the six-character mark *Ta Ming Hsüan tê nien chih*, 'Made in the reign of Hsüan-tê[3] of the Great Ming (dynasty).' I bought this cup for twenty-four taels of silver at Shao-hsing-fu from the collection of Chu Chi-chien.[4]

[1] Han dynasty, B. C. 206-A. D. 220.

[2] The somewhat unusual characters used here for *liu-li*, 'glass,' are taken from the annals of the Han dynasty. The name is a contraction of *fei-liu-li*, a transliteration of the Sanskrit *vaidurya*.

[3] A. D. 1426-35.

[4] See note to Fig. 33.

CH'ÊNG YAO of the Ming dynasty. Tazza-shaped Cup decorated in enamel colours with grapes.

The shape of the cup (*pei*) resembles that of the cup figured above (Fig. 54), but the rim of the bowl is slightly more expanded; its several dimensions are reproduced in our illustration. The colour of the glaze is a greyish white, the leafy twigs and tendrils of the vine are shaded in bright greens, the stem is touched with brown, while the grapes hang down in purple clusters like bunches of amethyst beads. The decoration in the five enamel[1] colours is artistically designed and painted with the utmost delicacy, so that it is truly a fascinating object. The surface of the glaze rises in faint millet-like elevations, and the perfect taste and antique colouring of the little wine-cup would single it out in the midst of the rarest productions of the porcelain kilns of the 'exemplary' emperor.[2] No one could find fault with the price it cost as too high. The cup is enshrined at Chin-sha in the collection of Wang Sun-ch'i, who told me that he had purchased it for ten large ingots of silver[3] at Hsüan-ch'êng,[4] from the collection of Hsü, the sub-prefect of the city.

明成窯五彩蒲桃甌杯
杯制與上杯彷彿而杯口微斂高低大小如
圖洶色粉白而蒲桃莖葉翠碧蒙茸蒲桃果
寔如紫英寶石纍〻下垂五彩陸離描畫之
工細入毫髮真異物也粟文隱起淡〻穆〻
古色可餐憲廟窯器中之極品毋怪其價值
之昂也此杯存金沙王損齋家伊云以大錠
十金購之於宣城余刺史家

[1] *Wu ts'ai*, 'five colours,' is the technical ceramic term for polychrome decoration in enamels fired in the muffle stove. Five might be taken to mean 'many', rather than literally.

[2] The emperor who reigned under the title of Ch'êng-hua (A. D. 1465-87) was canonized in the ancestral temple as Hsien Tsung, the 'Exemplary'.

[3] The 'large ingot' of silver weighed probably ten taels. There is abundant contemporary literary evidence of the appreciation of these little cups at the time. The emperor Wan-li (A. D. 1573-1619), for instance, is said to have always had a pair of them placed on his dinner-table, which were valued at 100,000 cash, equivalent to 100 taels of silver.

[4] An old name of Ning-kuo-fu, in the province of Anhui.

大明成化年製

HSÜAN YAO of the Ming dynasty. Tazza-shaped Cup painted in deep red with three pairs of peaches.

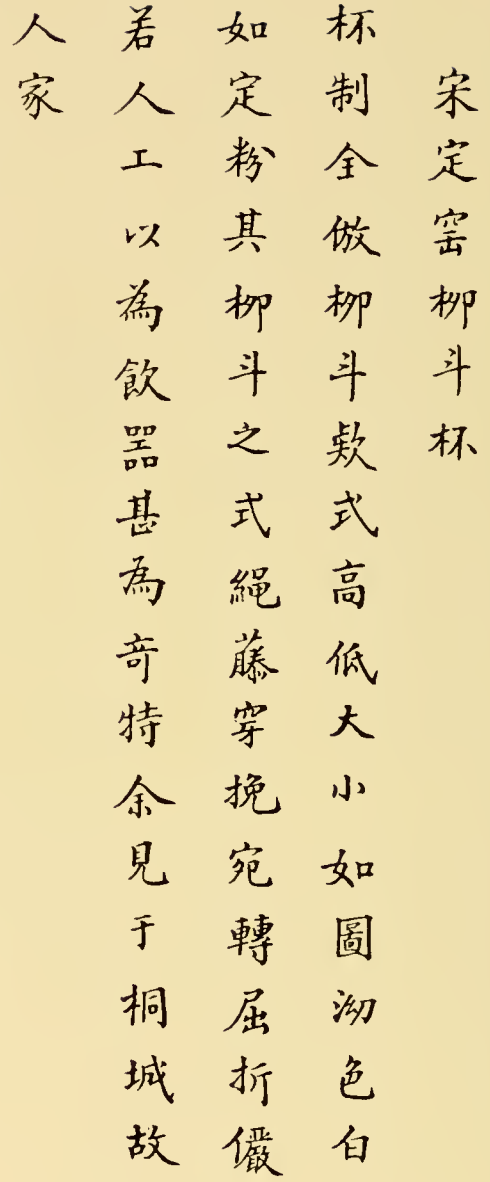
The form of the cup (*pei*) is like that of the first cup illustrated in our list (Fig. 54), and its several dimensions are reproduced in the illustration. The colour of the twin peaches shades off effectively, the brilliant red being of the tone of ripe red cherries, or, rather, like the precious stones brought by the turbaned red-socked nomads, bright red rays of wonderful brilliance flashing out of the very depths of the liquid glaze. The effect is very different to that of later imitations of the old red, which are painted over the glaze with red ochre and re-fired, and which look exactly like brick-dust.[1] Very few of these cups have survived to our day, and only three or four are known to exist within the four seas, so that those who possess them ought to value them as highly as girdle buckles of jade or filigree work in fine gold, and cherish them accordingly like jewels. I had the opportunity of seeing this one at the capital[2] in the collection of Li, a palace eunuch of high degree.

明宣窯積紅霞桃罌杯
制與上第一杯款制相同其高低大小如
圖霞桃之色深淺攸分殷紅的灼如朱櫻果
寶又如鞨鞣寶石殊光逸韻出之泓水之內
非後來假作積紅描硃燒就如赤土也此杯
之傳世者絶少海內所存不過三四而已得
者當與玉束西金叵羅同其貴重而珍藏之
可也余見於京師李中貴家

[1] We know from other sources, that the art of painting under the glaze in red prepared from copper failed towards the end of the Ming dynasty, so that in the reign of Chia-ching (1522-66) even the imperial potters petitioned to be allowed to decorate the porcelain required for the palace with overglaze vermilion red produced by the incineration of iron sulphate, in place of the old copper red.

[2] Peking.

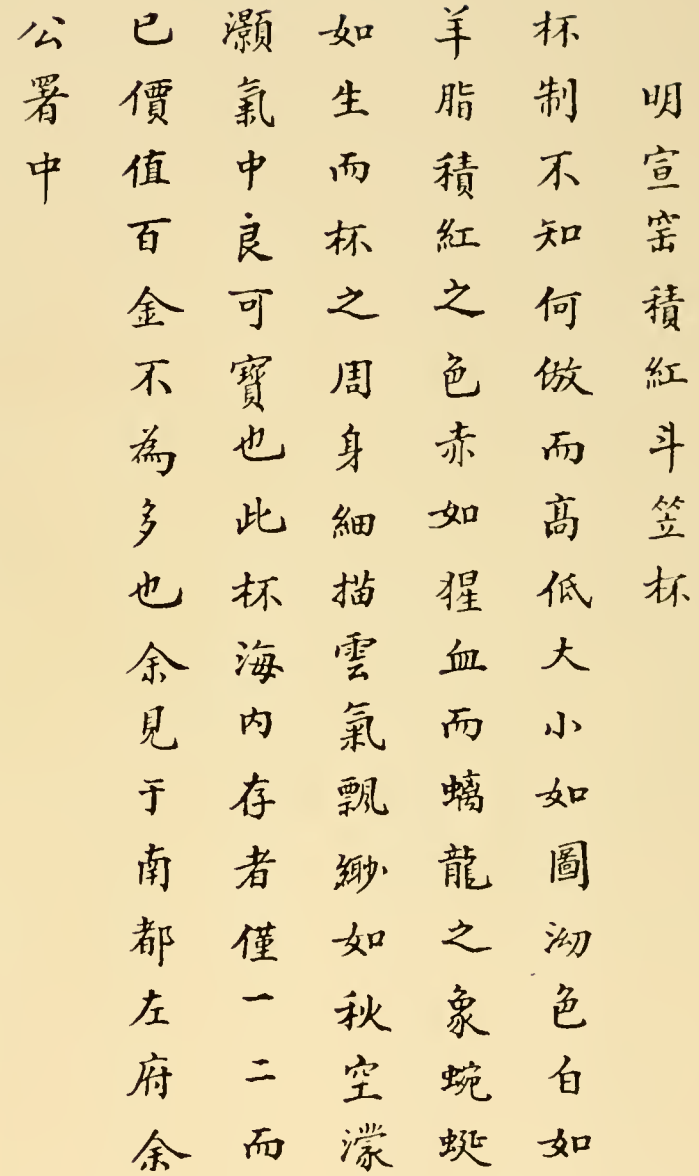
FIGURE 57



Ting Yao of the Sung dynasty. Cup fashioned like a plaited willow basket.

The shape of the cup (*pei*) has been modelled in every respect after a basket of plaited osier, and its several dimensions are reproduced in our illustration. The colour of the glaze is of the characteristic white tint of the finest class of Ting-chou ware. The outlines of the curved sides of a willow basket with the twigs bound together with cords are followed out in every detail, so that the cup simulates exactly the handiwork of a basketmaker, and makes a quaint design of novel form for a wine-service. I saw it once at T'ung-ch'êng[1] at the house of a collector who is now no more.

[1] A city of the third order in the province of Anhui.



Hsüan Yao of the Ming dynasty. Conical Wine Cup of archaic form painted in deep red.

The source of design of the cup (*pei*) is not known, its several dimensions are followed in our illustration. The colour of the glaze is of the white tone of mutton fat, the tint of the red is crimson like fresh blood, and the body of the archaic dragon[1] coils closely round as if it were alive. The whole surface of the cup is finely pencilled, inside and out, with cloud scrolls, whirling round in spiral curves like an autumnal storm-tossed sea, a congenial medium for a draught of invigorating wine. Only one or two of these cups are left within the four seas, and a hundred taels would not be considered too much to pay for its fellow. I have figured this one from the cabinet of His Excellency Hsü, the lieutenant-governor of the southern capital.[2]

[1] The archaic dragon of ancient bronzes, called *ch'ih lung*, is of lizard-like form with a bifid spreading tail, as represented in the illustration.

[2] Nanking.

CH'ÊNG YAO of the Ming dynasty. Pair of little Wine Cups painted in 'five colours' with flowers and insects.

The form of the cups (*pei*) is very small and beautifully thin, and when poised on the tips of the fingers one can detect spiral traces of the revolutions of the potter's wheel. Each cup does not exceed three-tenths of a Chinese ounce[1] in weight, an indication of their extreme delicacy. The decoration, consisting of growing flowers with flying and crawling insects, with which they are painted is as minute as flies' heads or mosquitoes' claws, yet it is painted in all the enamel colours, and carefully finished in every detail so as to produce a life-like effect. That so much fine work should have been lavished on such tiny cups as these is full evidence of the power of the sacred glance[2] of the emperor who was canonized as *Hsien*, the 'Exemplary'. Not like the ordinary productions of the period with hurried technique and unclassical form, these wine-cups are generally works of art of the highest class, and each pair is well worth a hundred taels. In the present day, indeed, it is far easier to get a hundred pieces of silver than to find a pair of the cups. I saw these two when I was at the capital[3] in the collection of Huang, general of the imperial bodyguards.

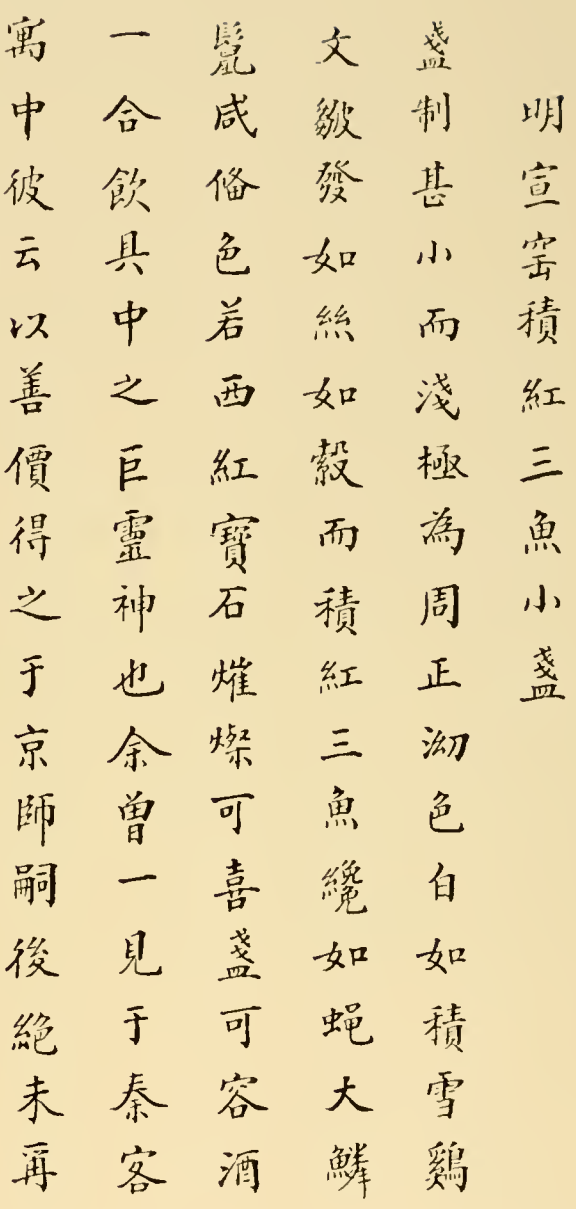
明成窯五彩艸蟲小杯

杯制甚小而嬌薄蔰之指上可見旋螺之紋每杯之重不過三錢其輕微可知矣抑且所寫艸花蟲豸細如蠅頭蚊足咸五色相宣各具飛翻生動之致一杯之微乃能用工如此足徵憲廟聖鑑之精非外間庸鄙之不典也此杯之制葢皆佳品其價每對可值百金今者百金可得此杯不可得也余見于京師黃錦衣家

[1] Equivalent to about 11 grammes.

[2] Literally 'mirror'. The designs are said to have been painted by the court painters and sent down to the imperial potteries at Ching-tê-chên, and they would have been, doubtless, submitted for the approval of the emperor before they were sent.

[3] Peking. See note to Fig. 19.



Hsüan Yao of the Ming dynasty. Small bowl-shaped Wine Cup decorated in deep red with three fish.

The form of the cup (*chan*) is very small and shallow, but fashioned throughout with perfect regularity. The colour of the glaze is white as driven snow, with a chicken's-skin surface rising in minute elevations like grains of millet, and the three deep red fish, although no larger than flies, yet with spiny fins and scales all complete, flash out ruby-red gleams like jewels from the west fascinating the eye with their brilliance. The cup held only about one (*ho*) measure [1] of wine, but it figured on the wine-table as a divine medium of powerful efficacy. I have only seen this one, in the house of a traveller from the Ch'in [2] country, who told me that he had bought it for a good price at the capital.[3] Since he disappeared I have never seen its like, which fully proves to my mind that there are not many such wine-cups in existence in the present day.

[1] Less than two ounces.

[2] The province of Shensi in the north-west of China.

[3] Peking.

YUNG-LO YAO of the Ming dynasty. Small Eggshell[1] Cup with dragons and phoenixes engraved in the paste under the glaze.

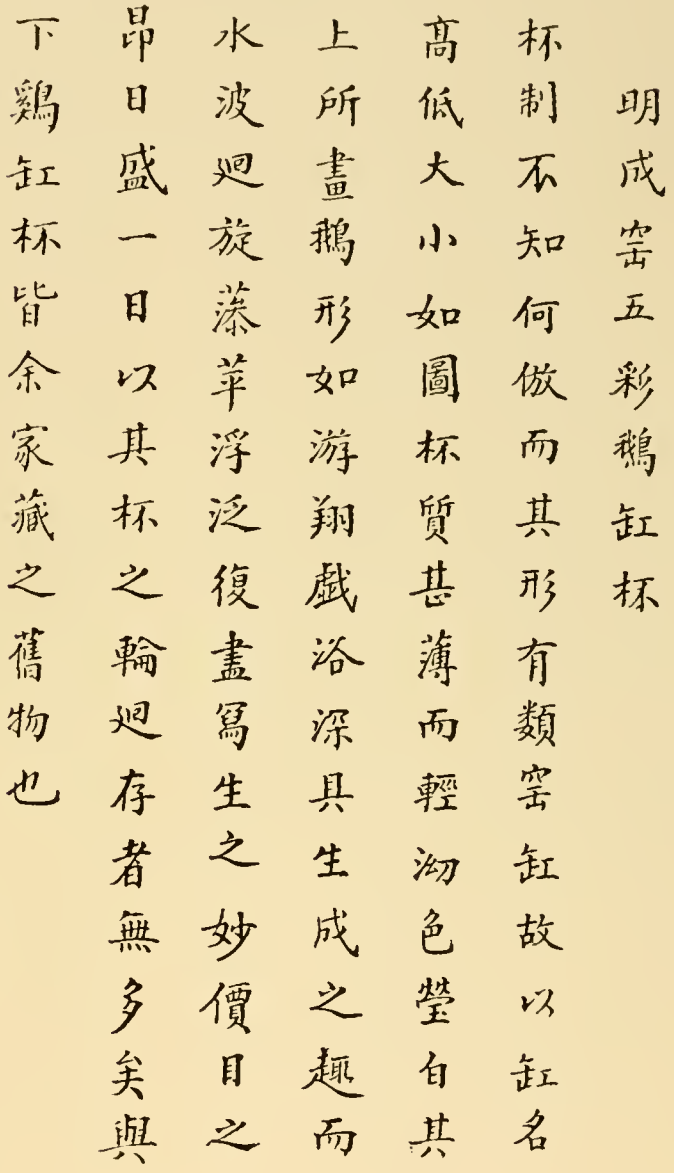
The form of this cup (*pei*) is very beautifully designed making it available either for tea or for wine, and the body of the cup is very thin, not thicker indeed than paper. When held up to the light and closely examined, one sees that there is a very fine decoration of dragons and phoenixes engraved in the paste. Under the bottom of the cup there is the six-character mark *Ta Ming Yung lo nien chih*[2] also engraved in perfect style. There are still some few of these cups left, yet connoisseurs very rarely see them, and I now draw the picture of one in order to give a general idea of their character, so that collectors of taste may be enabled to recognize a genuine specimen and not grudge a liberal price for its acquisition. For those of my successors who are fond of art and inquire about these cups and are yet unsuccessful in their quest for one, I venture to offer this illustrated album for their careful inspection, if only to excite their ardour as collectors. I saw this one when I was at the capital in the collection of the Prince Pao, a ducal scion of the imperial house.

明永樂宮脫胎龍鳳暗花杯
杯制款式甚嘉可茶可酒而杯質甚薄繞如
紙厚向明細視中有絕細龍鳳之文杯底有
大明永樂年製六字款最精此杯之存者有
數而鑒家見者鮮矣今寫此圖亦猶虎賁中
即之意耳倘海內鑒家得見此杯真者須不
惜重值購藏嗣後好事諸公聞有此杯而不得見者當覓
圖譜細觀以當看門之噤尉可乎余見于京師保國公家

[1] The Chinese expression used here as a synonym for eggshell is *to-t'ai*, or 'bodiless', because the body of the piece has been cut down on the jigger as near to the vanishing point as possible.

[2] 'Made in the reign of Yung-lo (A. D. 1403-24) of the Great Ming (dynasty).'

Flat-bottomed Cup painted in five colours with geese.



CH'ÊNG YAO of the Ming dynasty.

The form of the cup (*pei*), which is fashioned after a design from some unknown source, resembles somewhat in shape a large pottery garden-bowl,[1] so that the name of the latter (*kang*) is also given to the wine-cups. It is figured in the original size in our illustration. The body of the cup is very thin and light in weight. The colour of the glaze is a lustrous white, and the decoration painted over the glaze consists of geese represented as sporting in the water with wings erect in life-like poise as if about to fly into space, the waves spreading all round being dotted in the intervals with floating branches of the sacred fungus, all painted with the finished touch of a clever student of nature painting in water-colours. The cost of these cups is high, and increases as one day succeeds another, so that very few complete table rounds of them now remain. This cup, and the wine-cup of the same shape decorated with chicken which follows, have both long been in the possession of our own family.

[1] The large bowls which usually stand in the middle of a Chinese courtyard and are used for gold-fish or for growing nelumbium lotus flowers in. They are commonly called *yü-kang*, 'fish-bowls,' and are made either of porcelain or of glazed earthenware.

CH'ÊNG YAO of the Ming dynasty. Flat-bottomed Cup painted in five colours with chicken.

The form of the cup (*pei*) is similar to that of the little wine-cup decorated with geese which has just been illustrated in Fig. 63, and it is also reproduced of the original size in our illustration. The sides of the bowl are as thin and diaphanous as a cicada's wing, so that the finger-nails show clearly through. The decoration with which it is painted displays a pair of fowls, a cock and hen, instinct with life and motion, reminding one in every little detail of a water-colour picture by one of the court artists of the Sung dynasty.[1] The cocks-comb flower and the grass are pencilled in subdued colours, very much in the style of Huang Ch'üan,[2] and with a *soupçon* of his skill as a colourist. So much artistic work has been devoted to this tiny cup as to enhance its costliness to a corresponding figure. I am myself now its happy possessor.

[1] The Sung dynasty flourished during the years 960-1272 of our era.

[2] A celebrated Chinese artist of the tenth century A. D., whose pictures were mostly of birds and flowers. (Cf. Giles's *Chinese Pictorial Art*, pp. 80, 81.)

明成窯五彩鷄缸杯

杯制一同鵝缸而高低大小如圖杯質之薄幾蟬翼可以照見指螺所畫子母二鷄特具飲啄之致與宋畫院所作寫生之蹟無殊至於鷄冠花艸敷色濃淡之間大得黃荃賦色之妙一杯之微致工如此其價目之昂可知矣今幸為余所藏

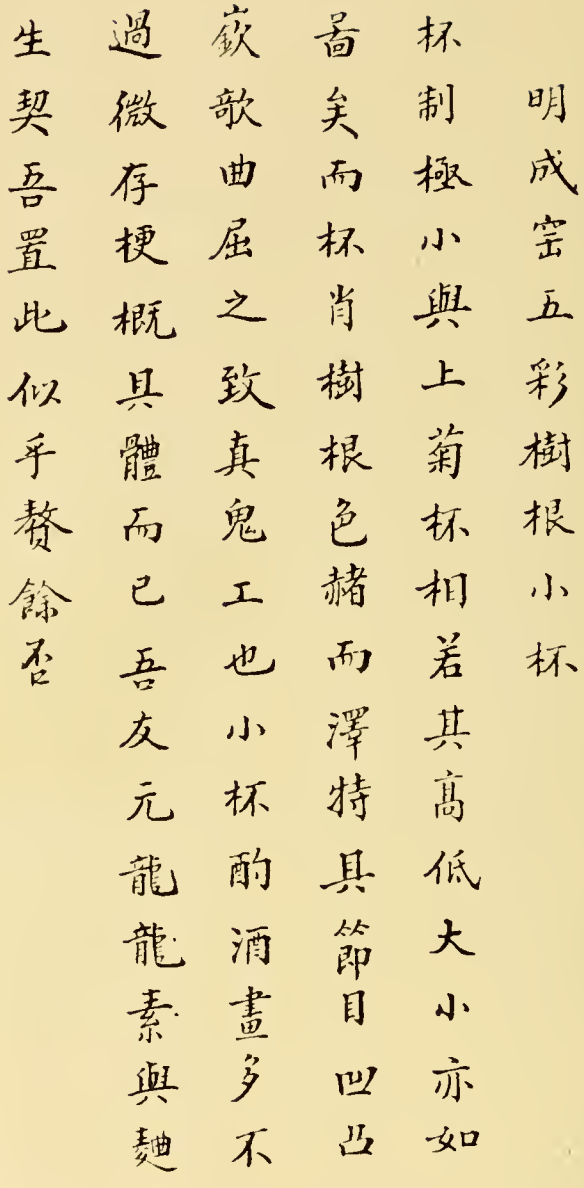
明成窑五彩菊花小杯

杯制極小纔堪盛酒半合高低大小如圖其花葉莖枝咸施五彩濃淡淺深之色極盡畫院寫生之妙陶窑至此可為珍品矣小物之精埏埴如許世鮮多見矣并下樹根小杯俱為余契友張元龍所藏

CH'ÊNG YAO of the Ming dynasty. Small Wine Cup shaped like a chrysanthemum blossom and decorated in colours.

The size of the cup (*pei*) is extremely small, and it only holds half a *ho* measure[1] of wine; it is figured of its original size in our illustration. The flower, leaves, and stalk with twig attached are all painted in enamel colours of effectively shaded tints, employed with the studied skill of one of the court painters of the time, porcelain being then considered to rank with jewels of great price. A little piece of ceramic ware brought to such a high point of technical perfection is indeed rarely to be found. This wine-cup, together with the little rustic cup which follows, is taken from the collection of my esteemed friend Chang Yuan-lung.

[1] Equivalent to less than an ounce.



Ch'ÊNG Yao of the Ming dynasty. Wine Cup shaped like the root of a tree painted in colours.

The form of the cup (*pei*) is extremely small, corresponding to the chrysanthemum cup which has just been illustrated in Fig. 65, and its several dimensions are also the same as in our illustration. The cup is fashioned in the shape of a rustic tree root and painted reddish brown, the knots, prominences, and hollows on the surface are outlined by pencilling in a darker shade of the same enamel colour, the spiral designs in their free and skilful treatment being truly instinct with evidence of supernatural power.[1] There are few smaller cups than these tiny ones which are roughly fashioned to represent the hollow trunk of a tree, and which hold but a single sip of wine. My friend Yuan-lung[2] has pledged me in it with wine to swear friendship, and I now draw the very cup, and thereby confirm as it were our sworn bonds of union.

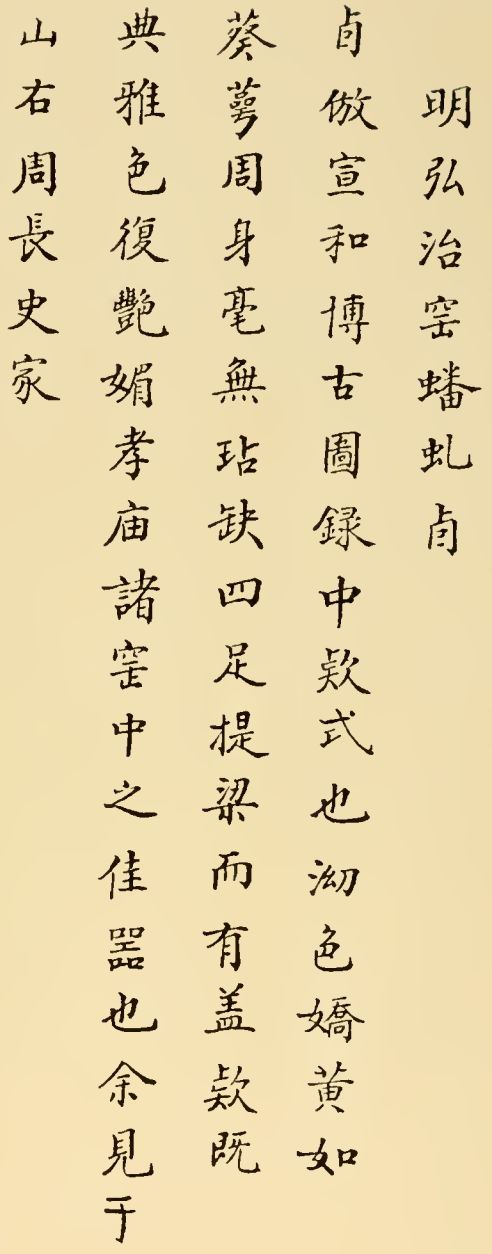
[1] *Kuei-kung*, literally 'devils' handiwork', is a term applied to any elaborately intricate craftsmanship of unusual character, such, for instance, as that of the concentric openwork balls carved in ivory at Canton.

[2] Referred to in the description of Fig. 65.

SECTION IX

CONTAINING EIGHT ILLUSTRATIONS (FIGS. 67–74)

FIGURE 67



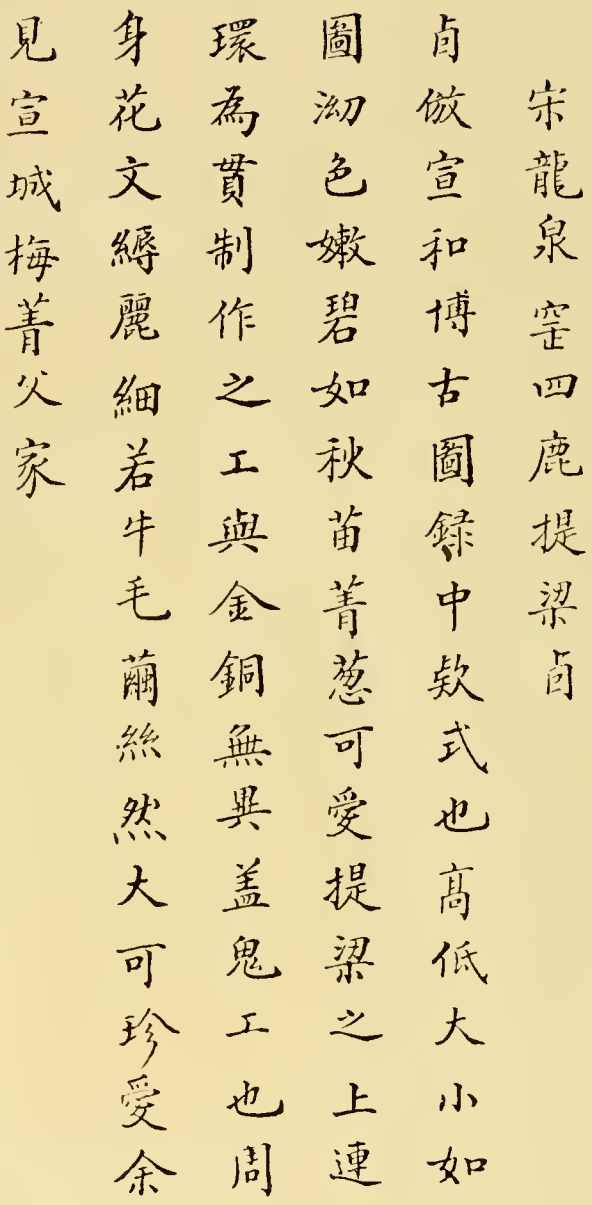
Hung-chih Yao of the Ming dynasty. Wine Vessel moulded in the form of two winged monsters.

The wine-vessel (*yu*) was modelled after a design figured in the *Hsüan ho Po ku t'u lu*.[1] The colour of the glaze is a pure yellow of palish tone like the petals of the hibiscus flower, and the whole surface is free from the slightest stain or flaw. With four legs, a handle springing from two looped projections, and a movable cover, the form is classically correct in its graceful lines, and the colour is of the fresh bright tint which distinguishes the finest class of the ceramic productions of the reign of the filial emperor.[2] I saw this in the province of Shan-yu,[3] in the collection of Chou, the Recorder.

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

[2] The emperor who reigned as Hung-chih, A. D. 1488–1505, was canonized in the ancestral temple with the title of *Hsiao*, 'Filial.'

[3] The modern Shansi.



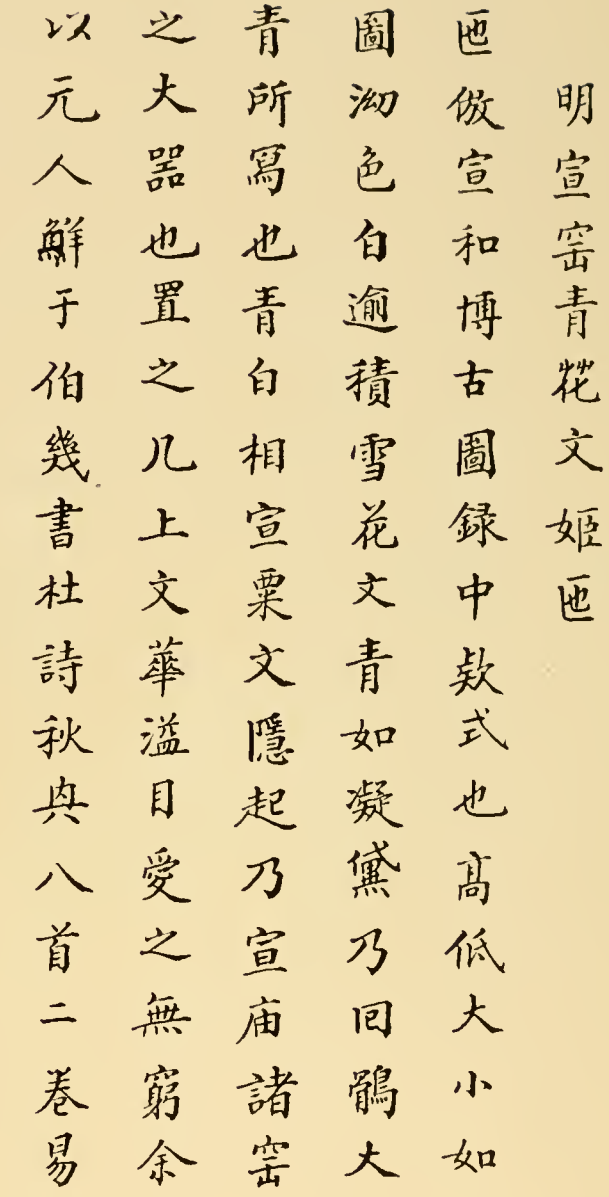
宋龍泉窰四鹿提梁卣
卣倣宣和博古圖錄中款式也高低大小如
圖泑色嫩碧如秋苗菁葱可愛提梁之上連
環為貫制作之工與金銅無異蓋鬼工也周
身花文縐麗細若牛毛繭絲然大可珍愛余
見宣城梅菁父家

LUNG-CH'ÜAN YAO of the Sung dynasty. Wine Vessel with a transverse bowed handle attached by chains engraved with four deer.

The wine-vessel (*yu*) was copied from a sacrificial bronze design figured in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are the same as those in our illustration. The colour of the glaze is a fresh bright green, like green onion-sprouts in the autumn, a lovely tint. The bow-shaped handle is attached to the looped sides by ceramic chains composed of links, joined together in the same way as ordinary chains of gold or copper, an instance of extraordinary skill in moulding clay. The surface is covered all over with carved designs of intricate pattern, as fine as bullock's hair or floss silk, making it a striking art object of great beauty. I saw it at Hsüan-ch'èng,[2] in the collection of Mei Ching-fu.

[1] The imperial collection of ancient bronzes cited under Fig. 1.

[2] An old name of the city of Ning-kuo-fu, in the province of Anhui.



HSÜAN YAO of the Ming dynasty. Sacrificial Vessel of archaic form decorated in blue and white.

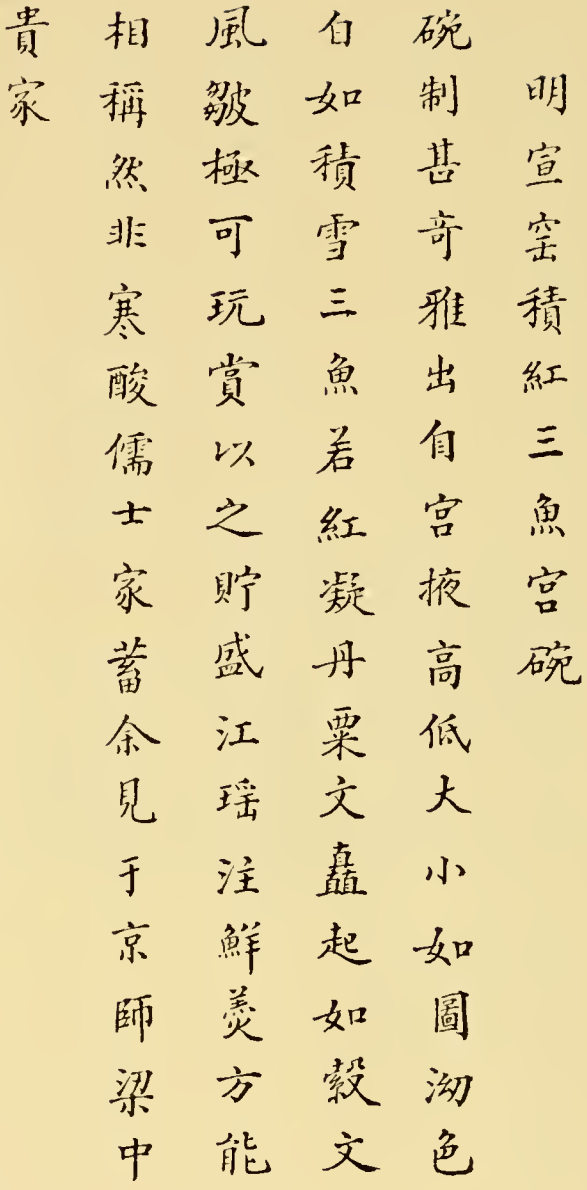
The sacrificial wine-vessel (*yi*) was fashioned after a design figured in the *Hsüan ho Po ku t'u lu*,[1] and its several dimensions are reproduced in our illustration. The colour of the glaze is whiter than driven snow, the painted designs are a deep rich blue, having been pencilled in the Mohammedan *gros bleu* of the period. Where the blue and white blend into each other, faint elevations like millet grains rise up, so that it is a most important specimen of the porcelain production of the reign of the 'famous' emperor.[2] When placed upon the altar the brilliant decoration dazzles the eyes and it is exceedingly admired. I acquired it in exchange for two manuscript rolls, containing eight verses on autumn by the poet Tu,[3] written by Hsien-yü Po-chi[4] of the Yuan dynasty, from the collection of Wên Hsiu-ch'êng of Wu-mên.

[1] The imperial catalogue of ancient bronzes cited under Fig. 1.

[2] The emperor Hsüan-tê, A. D. 1426–35, was canonized in the ancestral temple as *Hsüan*, the 'Famous'.

[3] Tu Fu, one of China's most famous poets, lived A. D. 712–70.

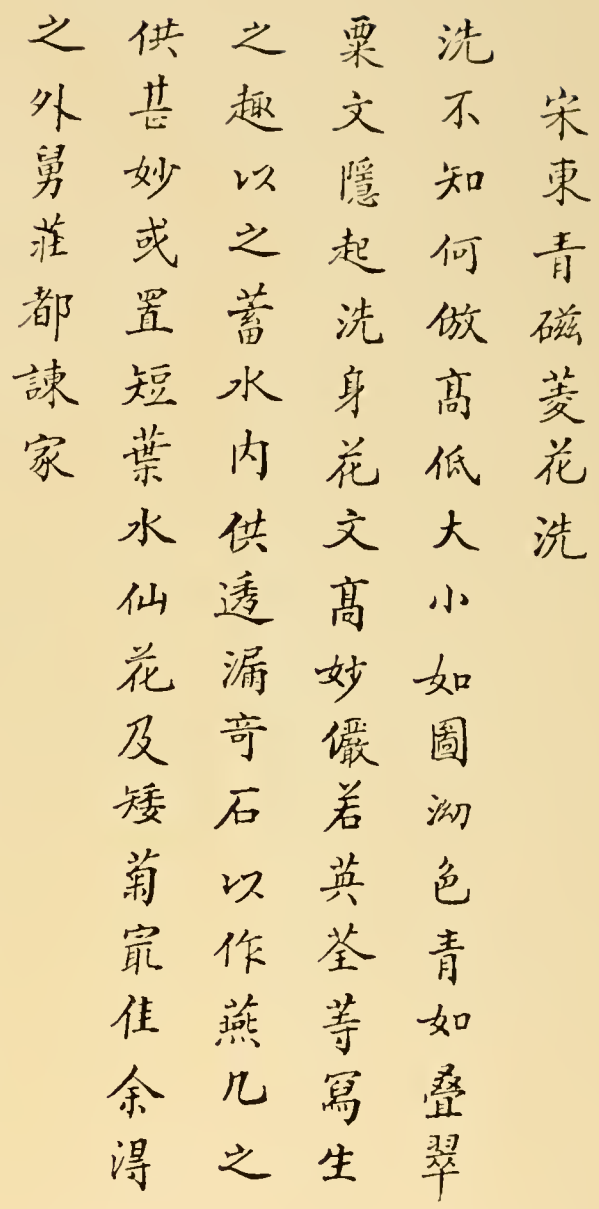
[4] A calligraphist of the Yuan dynasty, which reigned A. D. 1280–1367.



Hsüan Yao of the Ming dynasty. Palace Rice Bowl decorated in deep red with three fish.

The bowl (*wan*), which is of a very uncommon elegant form, came out of the inner precincts of the imperial palace; its several dimensions are reproduced in our illustration. The colour of the glaze is as white as driven snow, while the three fish are of an intense vermilion tint, and the granulated surface rises into millet-like elevations wrinkled as it were by the wind. It would make a present of the most recherché kind for holding a 'river' of wine, a jewelled vessel[1] for a convivial circle of brilliant company, although scarcely appropriate for the study of a cold, sour Confucianist scholar. I saw it myself when I was at the capital[2] in the collection of Liang, one of the chief eunuchs in the palace.

[1] Literally 'a jadeite ewer'.
[2] Peking.



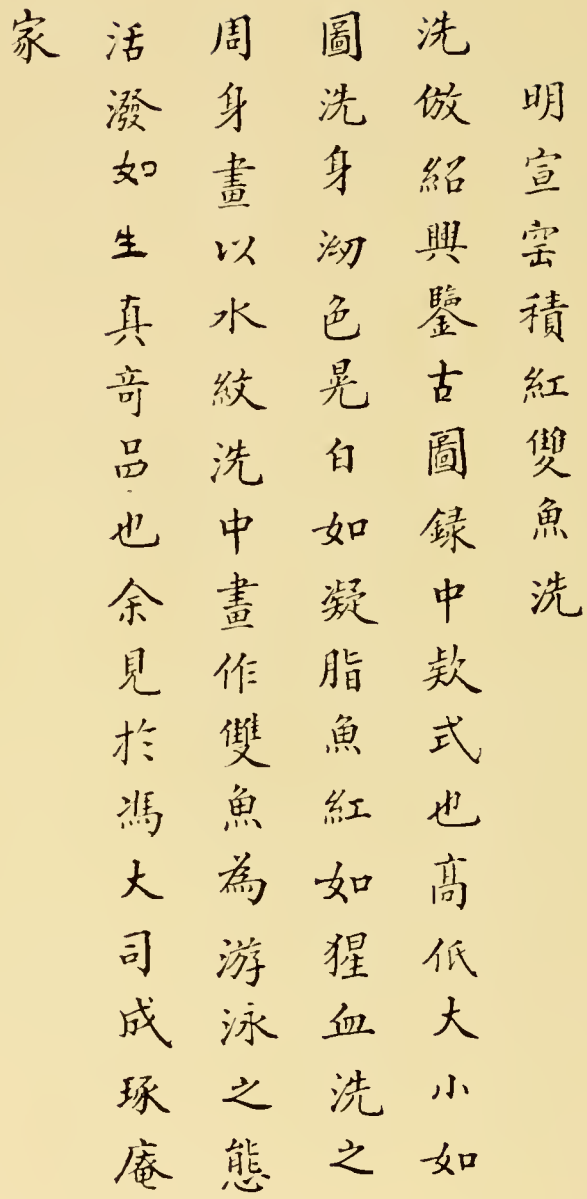
Tung Ch'ing Tz'ŭ of the Sung dynasty. Hexagonal Bowl for washing brushes, engraved with floral scrolls.

The washing-bowl (*hsi*) is fashioned from some unknown source, and its several dimensions are the same as those of our illustration. The colour of the glaze is as blue as kingfisher plumes in layers,[1] with millet-like granulations in faint relief. The floral scrolls engraved on the sides of the bowl are artistically designed, after the style of Huang Ch'üan,[2] or one of his celebrated school of nature painters. It is very useful also for the decoration of the dinner-table, filled with water and a rockwork pile of rare stones; or, more especially, for the cultivation of flowering bulbs of the short-leaved sacred narcissus[3] or of dwarf chrysanthemum flowers. It came into my possession from the collection of my maternal uncle Chuang Tu-chien.

[1] Silver-gilt jewellery is often decorated in China with the turquoise-blue plumes of the kingfisher, gummed on in layers.

[2] A painter of birds and flowers of the tenth century of our era, cited in a note to Fig. 64. The character *Ying*, used for the surname in the text, is probably a corruption of the copyist.

[3] *Narcissus Tazetta*, var. *chinensis*.

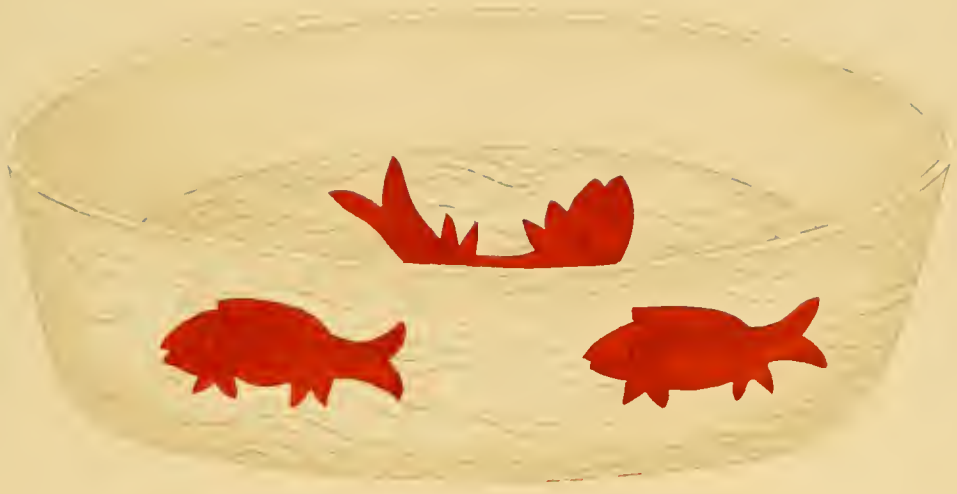


Hsüan Yao of the Ming dynasty. Dish for washing brushes, decorated in deep red with pairs of fishes.

The dish (*hsi*) was fashioned after a design figured in the *Shao hsing Chien ku t'u lu*,[1] and its several dimensions are identical with those of our illustration. The colour of the glaze over the body of the dish is a lustrous white like congealed fat; the fishes are of the red tint of fresh blood. The outside of the dish and the level bottom inside are pencilled all over with undulating waves, in the midst of which are fish swimming about in pairs, instinct with life and movement, making it truly a very rare specimen of the kind. I saw it in the collection of P'ing Cho-an, Libationer of the Hanlin College[2].

[1] The *Illustrated Mirror of Antiquities*, published in the Shao-hsing period (A. D. 1131–62), which was cited under Fig. 6.

[2] The College of Literature at Peking.



明宣窰積紅龍文宮碟
碟制甚奇高低大小如畚洫色紅逾猩血周
身暗畫五爪龍文碟裡洫色純白無文碟底
有大明宣德年製六字暗款最妙此碟余見
見于張國威家彼以厚值購之於鬻古家

Hsüan Yao of the Ming dynasty. Palace Dish decorated outside in deep red, with dragons engraved in the paste underneath.

The form of the round dish (*tieh*) is very peculiar, and its several dimensions are given in our illustration. The colour of the glaze is redder than fresh blood[1] and the whole surface under the glaze is delicately engraved with five-clawed dragons, while the inside of the dish is coated with a white glaze. Underneath the bottom of the dish the six-character mark *Ta Ming Hsüan tê nien chih*[2] is lightly engraved under the glaze in very finely-written script. This dish was drawn by me from the collection of Chang Kuo-ch'i, who told me that he had bought it for a high price from a curio-dealer.

[1] The typical *sang de bœuf* monochrome glaze of the period.

[2] 'Made in the reign of Hsüan-tê (A. D. 1426–35) of the Great Ming (dynasty).'

宋官窑雕文奩托

托制倣宋剔紅奩托款式也高低大小如畐
沏色卵青周身毫無紋片花紋金麵剔紅漆
托高齋得此可以架承茗甌最為要用余得
之于武塘市中

KUAN YAO of the Sung dynasty. Shaped Saucer engraved with carved lacquer ornamentation.

The form of the saucer (*t'o*) is fashioned after the design of a shaped saucer of the Sung dynasty[1] carved in red lacquer, and its several dimensions are reproduced in our illustration. The colour of the glaze is of the bluish tint of an egg, without a single line of crackle over the whole surface. The engraved decoration is entirely copied from an original saucer of carved cinnabar red lacquer. This is a very congenial design for the reception-room to hold a cup of tea, so that it is a most serviceable object for occasional use. I found it at Wu-t'ang, where I bought it in a shop.

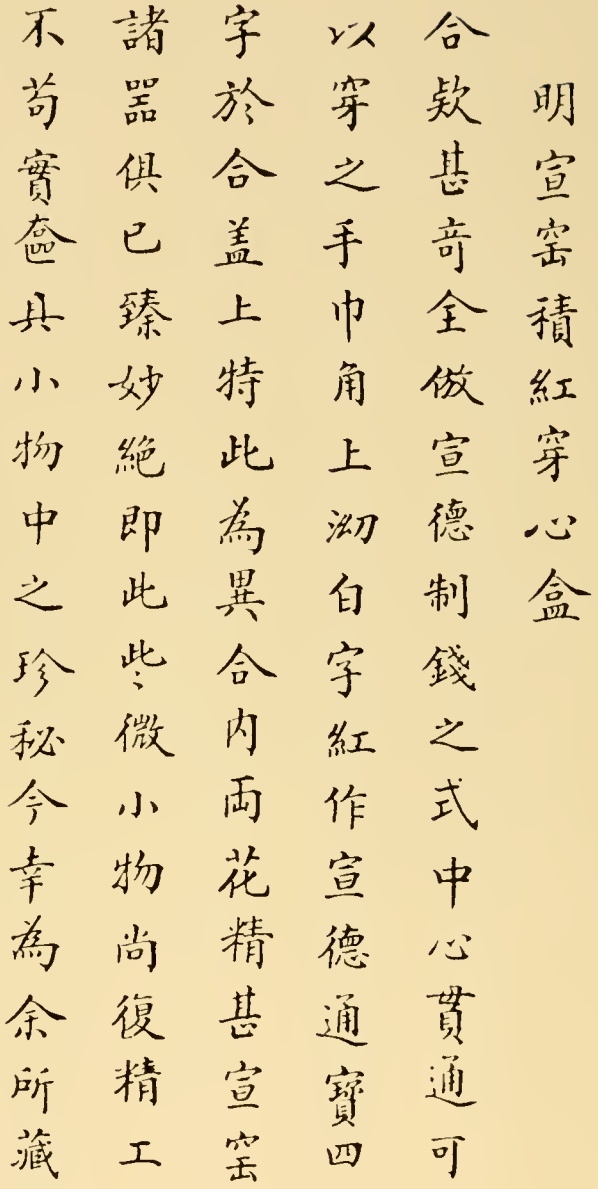
[1] The Sung dynasty flourished A.D. 960–1279. The carved cinnabar lac-work of the period was made in several parts of China. Cf. Bushell's *Handbook of Chinese Art*, vol. i, p. 121.

宣德
通寶

SECTION X

CONTAINING NINE ILLUSTRATIONS (FIGS. 75–83)

FIGURE 75



Hsüan Yao of the Ming dynasty. Round Box perforated through the middle, painted in deep red.

The design of the box (*ho*), which is of unique character, is an exact copy of an ordinary copper cash of the reign of Hsüan-tê, and it is perforated through the middle so that it may be tied on the corner of a handkerchief. The glaze is white, and the four-character inscription *Hsüan tê t'ung pao*[1] is pencilled in red on the top of the cover, making it a piece of exceptional interest. The interior of the box is painted with two flowers very beautifully executed. The porcelain of the Hsüan-tê era is all most artistically decorated, and even such small pieces as this little box were cunningly finished with no careless hand, so that it is truly a gem among small ornamental objects for the toilet table. I am myself its fortunate owner at the present time.

[1] 'Current money of Hsüan-tê,' a reproduction of the legend inscribed on the copper coinage of the reign, A.D. 1426–35.

明成窑五彩胭脂合

合制甚小款式亦佳黃地綠文燼錯可喜此亦出之內府乃宮人等盛貯口脂面藥之器耳花文華縟細密不紊亦奇物也以之貯香茶檳榔製半夏香藥最宜亦佘篋中舊物也

Ch'ÈNG YAO of the Ming dynasty. Round Box for rouge decorated in enamel colours.

The box (*ho*) is very small and finely finished in technique and design, the green scrolls of the decoration contrasting charmingly and effectively with the yellow ground. It also originally came out of the imperial palace, where it had been used by one of the ladies of the court to hold cosmetics for painting her fair lips and cheeks. The intricate floral decoration is artistically executed, crisply and clearly defined without any blending of the colours, making it another choice specimen of ceramic art. It might be used very well as a casket for scented tea, for betel nuts, or for perfumes prepared from the arum plant. This is another of the old pieces in my own cabinet.

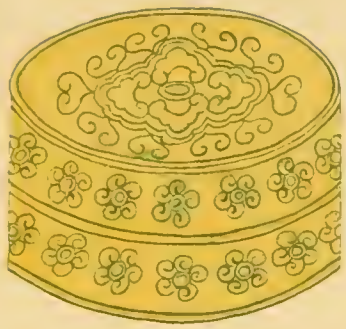
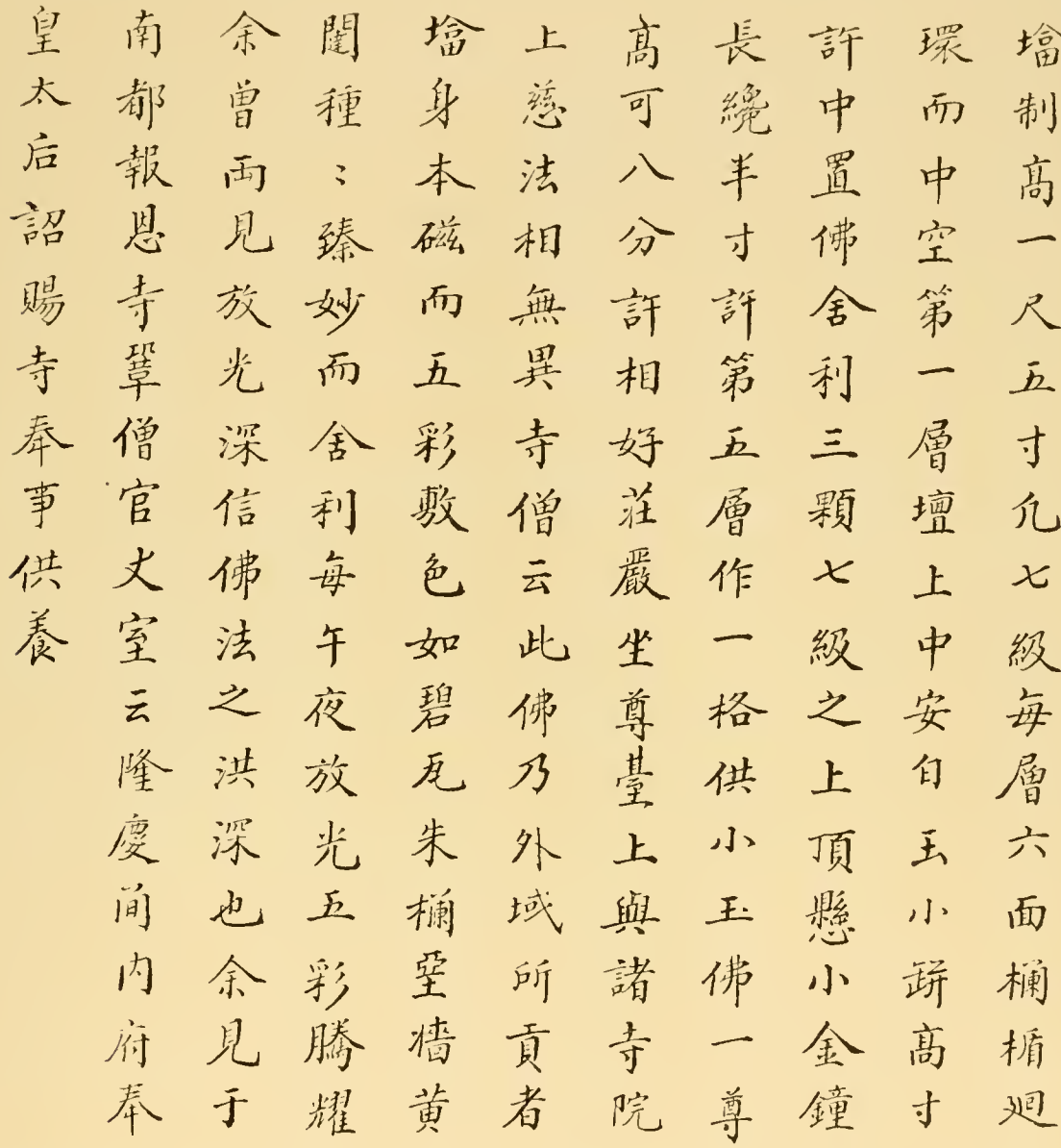


FIGURE 77



Hsüan Yao of the Ming dynasty. Relic Pagoda painted in five colours.

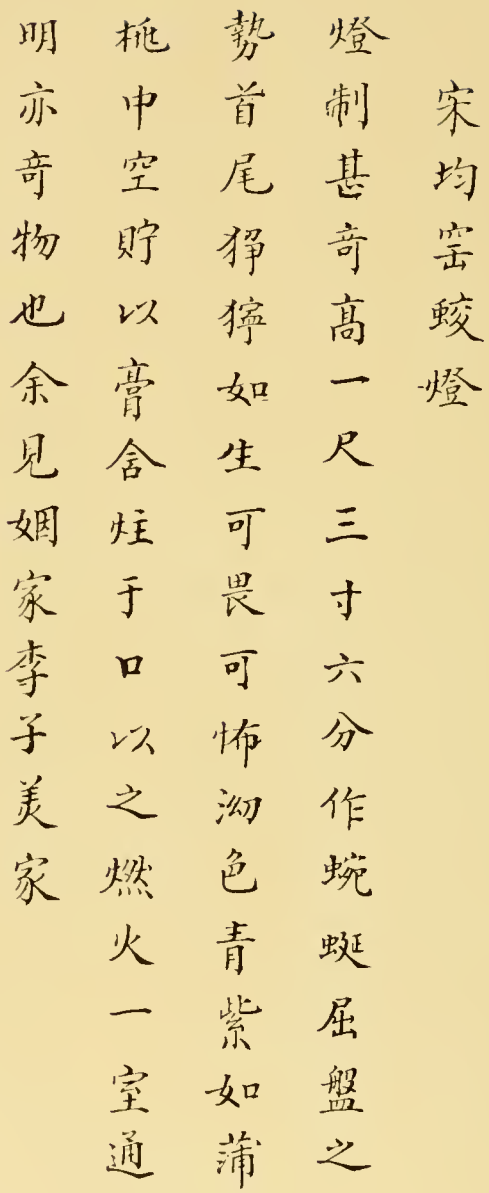
The pagoda (*t'a*) measures a Chinese foot and a half in height and has seven stories. Each story is six-sided, surrounded by a carved open-work railing, and hollow inside. In the first story there is an altar, with a little vase of white jade about an inch high standing upon it, containing three grains of sacred relics[1] of the Buddha. The seven stories are all hung round the eaves with tiny gold bells only half an inch long. Within the chamber of the fifth story there is enshrined a little jade Buddha, about eight-tenths of an inch high, carved with fine features and dignified pose, and enthroned on a lotus pedestal, exactly like the canonical images of the compassionate one[2] worshipped in ordinary religious temples. This Buddha, the temple bonze assures me, was brought from a foreign country as an offering to the emperor. The structure of the pagoda is modelled in porcelain, and the polychrome enamels of different colour are cleverly painted on in their turn, the tiles coloured emerald-green, the railings red, the walls white, and the windows yellow. The sacred relics emit every day at noon and midnight a radiant halo of many-coloured rays. I have actually seen light proceed from them on two occasions, and been convinced myself thereby of the deep mysteries of the Buddhist faith. I saw the pagoda at the southern capital in the Pao ên ssŭ,[3] in the apartments of the official prior of the monastery, who told me that it had been presented by the palace authorities in the Lung-ch'ing[4] reign to the Empress Dowager, who forthwith issued a decree that it should be bestowed upon this temple to be preserved here and reverently worshipped.

[1] In Chinese *shê-li*, transliteration of Sanskrit śarira.

[2] Avalokitesvara, Kuan Yin of Chinese Buddhists.

[3] The Buddhist temple containing the famous porcelain tower at Nanking, which was destroyed during the Taiping rebellion, about the middle of the nineteenth century. Our pagoda is an exact model, in miniature, of the famous tower. The inscription pencilled on its base in blue is *Ta Ming Hsüan tê nien chih*, i.e. 'Made in the reign of Hsüan-tê (A.D. 1426–35) of the Great Ming (dynasty).'

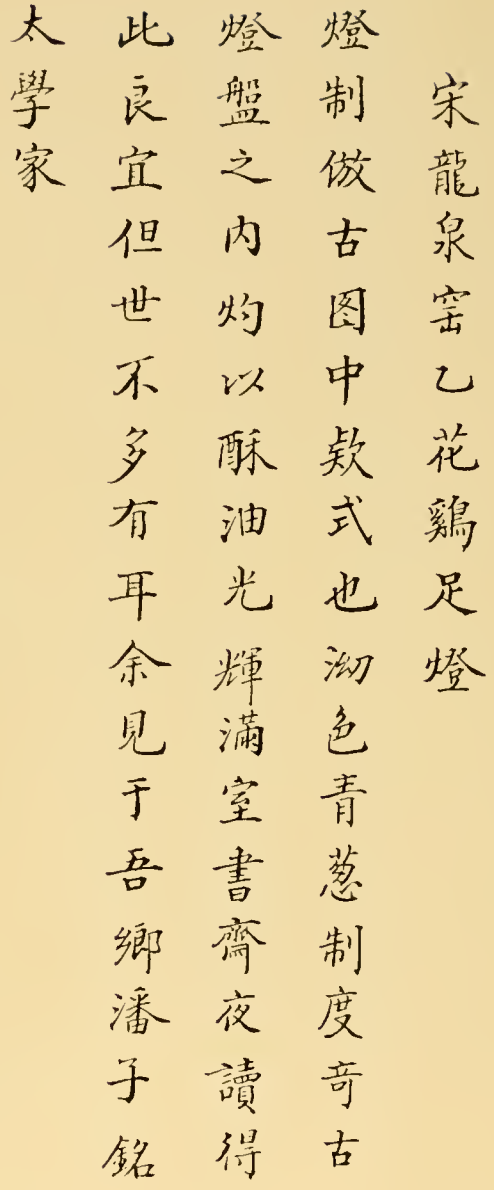
[4] The emperor Lung-ch'ing reigned A.D. 1567–72.



Chün Yao of the Sung dynasty. Dragon Oil Lamp.

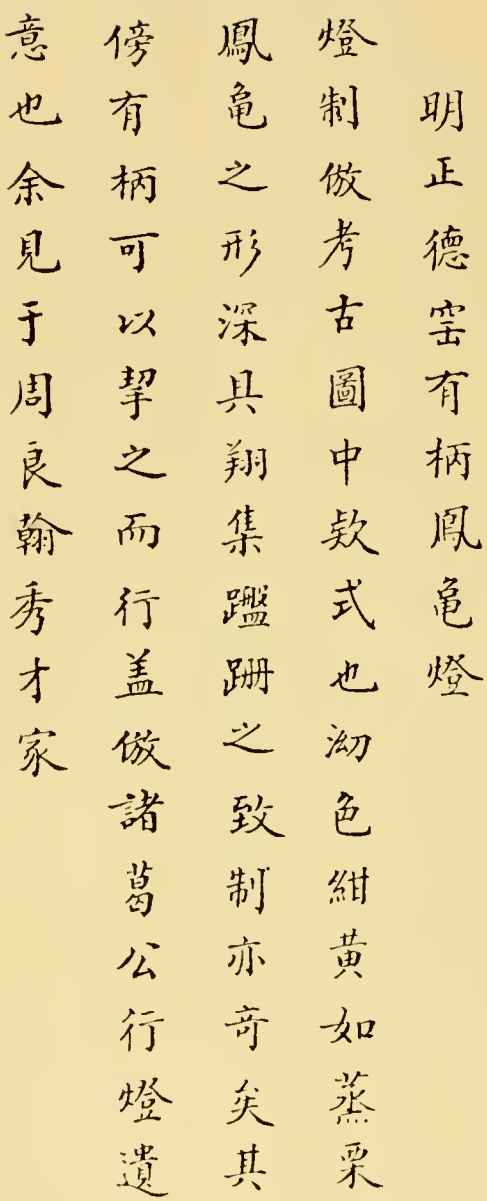
The form of the lamp (*têng*) is most quaint, and it is one Chinese foot and a third or so[1] high. It is fashioned in the shape of a grotesque hornless dragon with its body coiled round in a ring, instinct with life from head to tail, alarming and awe-inspiring. The colour of the glaze is a purplish blue of the shade of bulrush heads in autumn. The body is hollowed out in the interior to hold the oil, and the wick protrudes from the mouth of the dragon, so that when lighted the flame may illuminate the whole room. It is really a most rare object. I have figured it from the collection of my wife's kinsman Li Tzŭ-kao.

[1] One foot three-tenths and six-hundredths in the text. The Chinese foot is equivalent to about 13 inches of our measure.



Lung-ch'üan Yao of the Sung dynasty. Oil Lamp with a branched pedestal supported by a clawed foot.

The lamp (*têng*) is fashioned after the model of an archaic bronze design. The colour of the glaze is green, of the tint of fresh onion-sprouts. The form is quaint and archaic in its lines, and when the saucer-like receptacle is filled with vegetable oil, the flaming wick lights up the whole room, so that with its help one can read in the library at night. Its acquisition would be a real boon, only its like is rarely to be seen in the present day. I have taken it from the collection of our fellow citizen P'an Tzŭ-ming, Member of the Imperial Academy.



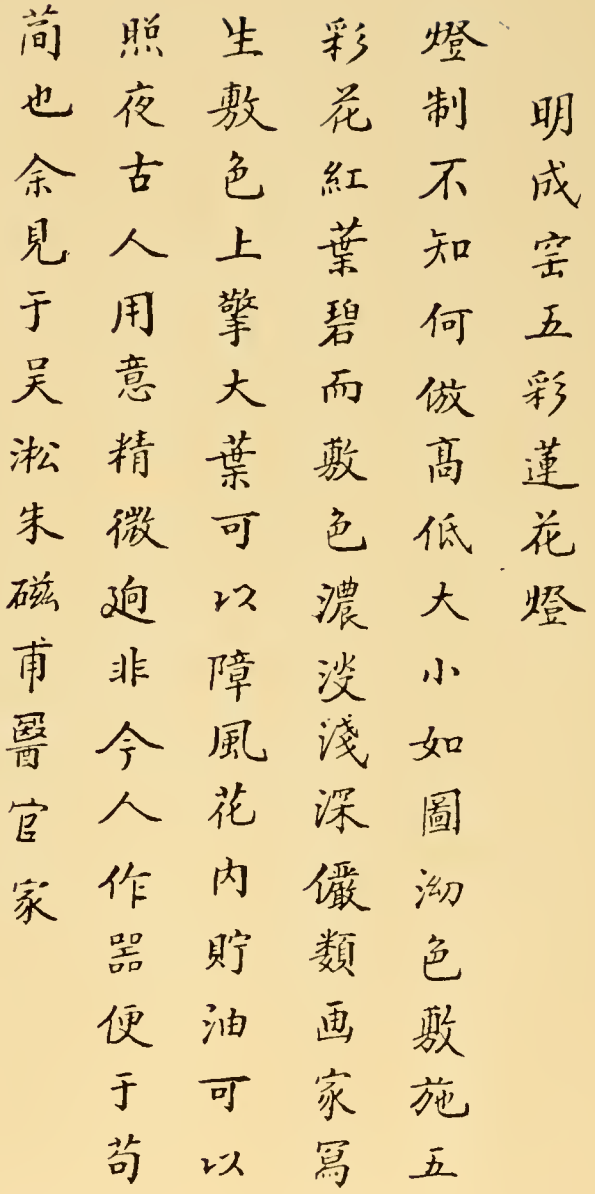
Chêng-tê Yao of the Ming dynasty. Saucer-shaped Lamp with projecting handle supported by phoenix and tortoise.

The form of the lamp (*têng*) was copied from the figure of a bronze lamp in the *K'ao ku t'u*.[1] The colour of the glaze is a pure yellow, of the rich tint of steamed chestnuts. The outlines of the phoenix and tortoise are boldly modelled with wings outspread and firmly planted feet, another design for a lamp of uncommon merit. On one side of the receptacle there is a projecting handle, by which the lamp can be carried about from one place to another, an adoption of the invention by His Excellency Chu-ko[2] of 'travelling lamps' handed down from his time. I saw this one in the house of Chou Liang-han, a Hsiu-ts'ai.[3]

[1] The Illustrated Examination of Antiquities of the eleventh century cited under Fig. 3.

[2] Chu-ko Liang, a celebrated military commander and statesman, who lived A.D. 181–234. He was generally regarded as a mechanical and mathematical genius and credited with many discoveries and inventions.

[3] The first degree in the mandarinate, conferred after the provincial examinations.



Ch'ÈNG YAO of the Ming dynasty. Oil Lamp in the form of a Nelumbium lotus decorated in enamel colours.

The form of the lamp (*têng*) has been fashioned from a design the source of which is unknown; its several dimensions are reproduced in our illustration. The glaze colours display different shades of the enamel palette, the red petals of the lotus and the greens of the leaves being filled in with deeper and lighter tints, after the style of the best water-colour artists in their studies of nature. At the top a large leaf spreads out horizontally to shield the flame from draughts. The cup-like centre of the lotus blossom is hollowed out to hold the oil, which when lighted illuminates the darkness of the night. The men of old applied their mind to a careful finish of every small detail, not like the workmen of the present day who scamp the work in their careless hurry. I saw this lamp at Wu-sung, in the possession of Chu Tz'ŭ-pu, a physician of the Imperial College of Peking.

TING YAO of the Sung dynasty. Pricket Candlestick with phoenix and lotus blossom details.

The candlestick (*têng*), which is modelled after a design the source of which is unknown, is one Chinese foot and about two-thirds high. The stem of the candlestick is surmounted with a phoenix head, from the beak of which hangs a ring chain with a lotus leaf suspended on the chain. From the leaf springs a stem which curves downwards and lifts up three lotus blossoms, in the middle of which are the prickets on which the candles are stuck. At the base of the stem is a solid quadrangular pedestal simulating scrolled clouds, giving a firm support to prevent the structure toppling over. It is a rare and choice design for use on the library table, to light up curios, books and pictures, as well as the sacrificial vessels and dishes of the finest collections, and it may be classified, to sum up, as a select specimen of Ting-chou ware. I am fortunate in having this candlestick at the present time in my own collection.

[1] One foot, six-tenths and five hundredths exactly, equivalent to nearly twenty-two inches of our measure.

宋定窯鳳蓮燈

燈制不知倣高一尺六寸五分燈作鳳首啣環下連荷葉之下生莖之下生花之中設梃可插燭下乘四方雲座安穩不致傾倒制亦奇矣置之書几可供展玩書畫鑒賞與蓋定器中之異品也今幸為余所藏

大明宣德年製

明宣窑青花四盞燈
燈制不知何倣高低大小如圖泑色瑩白如
凝脂粟文隱起周身青花細畫華縟可愛身
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貯油四流置炷懸之室內四座光明書室中
之佳品也余以厚值購之歸懸齋室

Hsüan Yao of the Ming dynasty. Oil Lamp with four nozzles painted in blue with white ground.

The four-burner lamp (*têng*) is fashioned after some design of unknown source, its several dimensions are identical with those of our illustration. The colour of the glaze is a lustrous white like hard mutton-fat, with millet-like granules rising in faint relief. The whole surface is decorated in blue with delicately pencilled designs of intricate pattern and attractive beauty. From the body project at regular intervals four nozzles for the wicks. Above the lamp is a horizontal bar to which the cover is chained, below there is a saucer like a flat dish with an upright border. When the bowl is filled with oil, the wicks placed in the four nozzles, and the lamp hung up in the middle of the room, its light illuminates all the four seats round the table. It is an object of remarkably fine style for use in a scholar's library. I purchased it myself for a long price, and after my return home at once hung it up in my own study.

OXFORD
PRINTED AT THE CLARENDON PRESS
BY HORACE HART, M.A.
PRINTER TO THE UNIVERSITY

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